DOCUMENT RESUME

ED 109 710 88 CS 202 210

TITLE Communication Arts Curriculum: A Model Program.
INSTITUTION Tamaqua Area School District, Pa.
SPONS AGENCY Bureau of Elementary and Secondary Education (DHEW/OE), Washington, D.C.
PUB DATE 75
NOTE 89p.

EDRS PRICE MF-$0.76 HC-$4.43 PLUS POSTAGE
DESCRIPTORS Class Activities; *Communication Skills; Course Descriptions; *Curriculum Guides; *Individualized Curriculum; Secondary Education; *Student Developed Materials; Student Projects
IDENTIFIERS Elementary Secondary Education Act Title III; ESEA Title III

ABSTRACT

A program designed for those students with varied skills, talents, and abilities who feel the present courses of study are not meeting their needs, the Communication Arts Curriculum is based on an approach to learning in which each student selects his or her own learning activity, assembles the resources, and participates in personal evaluation. Part I, "A Model Program," contains a preface, overview, program assumptions, and program objectives. Part II, "Program Operation," contains a course description and outline, an application for the program, an individualized instruction format, progress reports, reading lists, and an attitudinal survey, as well as discussions of the selection of students for this program, elective choice, credit distribution, scheduling, and the utilization of community resources. Part III, "Procedure," includes a developmental flow chart, evaluation questionnaires, examples of summer workshop projects and activities, student guidelines, and an inservice workshop proposal. (LL)

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COMMUNICATION ARTS CURRICULUM

AN ESEA TITLE III PROJECT
PROJECT NO. 72094

sponsored by

TAMAQUA AREA SCHOOL DISTRICT
in conjunction with
MARIAN HIGH SCHOOL

Project Director--Curtis J. Steigerwalt

CS 202 210

TABLE OF CONTENTS

PART		PAGE
I	COMMUNICATION ARTS CURRICULUM PROJECT "A MODEL PROGRAM"	
	Preface	1
	An Overview	2
	Program Assumptions	4
	Program Objectives	4
II	COMMUNICATION ARTS CURRICULUM PROJECT "PROGRAM OPERATION"	
	Course Description	5
	Method of Selection	6
	Application for Communication Arts Curriculum	7
	Talent and Ability Skills for Screening Purposes	8
	Selection of Electives	10
	CAC Credit Distribution	11
	CAC Scheduling	12
	Job Description of Master Teacher	13
	Community Resource Personnel	15
	Community Resource Personnel – "In-Resident Professionals"	16
	Studio	17
	Individualized Instructional Format(IIF)	18
	IIF Pert – Chart	20
	This sheet for use by Master Teacher at Initial Conference on Activity	21
	Progress Report	22
	Evaluation of CAC Activity	23
	Student Evaluation	24
	Failure to Complete CAC Competencies	25
	Course Outline-Communication Arts Curriculum 1974-75	26
	Communication Arts Reading List – 1974-75	30
	Attitudinal Inventory	31
	CAC Student Competencies	37
	CAC Evaluation Sheet	39
	CAC Progress Reports	41
III	COMMUNICATION ARTS CURRICULUM PROJECT "PROCEDURE"	
	Developmental Flow Chart for CAC Guidebook Production	43
	Dissemination	43
	Measuring the Project Objectives	45
	Communication Arts Curriculum (CAC) – Summer Workshop 1973	47
	Inservice Workshop for Teachers	48
	Individual Instructional Format – Student Guidelines	53
	CAC Workshop – Week Two	59
	Summer Workshop – Student Evaluation Questionnaire	65
	Summer Workshop – Faculty Evaluation Questionnaire	74
	Examples of Summer Workshop Projects and Activities	77

PART I

COMMUNICATION ARTS CURRICULUM PROJECT

"A MODEL PROGRAM"

PREFACE

A school's philosophy generally states that every student should be offered "a program of studies that will meet his needs, his abilities and interests so that he may become a healthy, cooperative, self-supporting, and morally responsible citizen ready to take an active part in all phases of community living."* Our Communications Arts Curriculum (CAC) program is designed to provide a vehicle thru which student-centered activities will transform the classroom from a competitive, teacher-directed activity to a watching, sharing, learrring experience where each student will learn to respect the varied talents of others and come to the realization that no man is an island in today's society.

The curriculum program is designed with a concept of freedom with restraint – or elastic boundaries – and with the goal of providing opportunity for each student to find an area in which he can work creatively and productively. Creativity and imagination are essential to human personality and without their products humans experience a shallowness of understanding. The Arts are often a refreshment of the spirit, a reaching into life, an awareness of one's self, of others, of society and how to make it better. Consequently, we hope to foster in our society, a greater appreciation of the fine and practical arts which are now valued to a lesser degree than academic abilities. Thus, our program will assist youth to work and live more creatively and to help those who have creative gifts to find an outlet to develop them.

* McQueen, Mildred " Research Report ", Science Research Associates, Inc., 1973 page 2.

AN OVERVIEW

Tamaqua Area High School faculty have observed that our students are living in aesthetic isolation despite the fact that many opportunities for aesthetic enrichment serve the area. Furthermore, the community is rich in local ethnic heritage and culture, but it has been left virtually unexplored by the public schools. For those students who are interested in the creative arts, the high school curriculum offers very little.

Currently, there are members of the senior class eager to engage in many activities that could serve as a base for the proposed CAC program. An example of this type activity is the spring musical where students are cast in roles, produce and direct, build scenery, print programs, arrange musical scores, assemble a small orchestra, and so forth. In the context of our present structure these existing activities take a great deal of time and effort beyond the normal school day. But, inside the structure of the CAC program,the play would become a goal to be achieved by all involved during the school day. This is an example of what CAC activity could encompass, but many other fine and practical arts activities would be included in the total program.

Participants in the CAC program would be students who are interested in the practical application of the communicating arts, which are as wide and vaired in dimension as the types of students in our school. For these individuals the program would provide an enormous range of possibilities, limited only by each person's imagination. Various arts areas can be sampled and the individual's aesthetic appreciation and comprehension enlarged.

In the context of our thinking, the CAC program must deal with the expression of ideas by one individual and the translation of those ideas within the original context to another individual. Thus, communication may be divided into two casual areas: (1) the individual's reaction to his environment, and (2) his need to relate his experience to others. Communication then implies informative content usable to the receiver.

Communication may be further divided into two classifications: formal and informal. Formal communication implies an imposed structure as it exists in the novel, a film, the ballet, a play, painting or sculpture. Informal communication contains a lower structural level; such as, conversation, body language, letters, and so forth.

To further the communication skills of students, either as purveyor or receiver, the CAC program must provide for the self-development of each student. This will necessitate the development of individualized study programs. Consequently, the CAC program must develop, in the student, problem solving skills which will serve him throughout his life. The program should then be designed realistically as a lifestyle program and consequently necessitates active student participation.

Furthermore, the schools of today must prepare students for their future lives, and so the use of leisure time must be somehow handled by the schools. With the decreasing work week, the individual faces the qeustion of exactly just what he should do with his free time. Sociologists claim that use of leisure time has already become a problem in our society. Free time can be put to meaningful use and become an important part of an individual's life if he is exposed to, or is at least stimulated by, various areas of the creative, communicating arts. The CAC is not aimed at

producing finished artists, but rather, it is our intent to create what might be called the well-rounded human being or the Renaissance Man.

To enhance the development of the well-rounded individual, the CAC program must enable him to use his creative ability. From this informative stage, creativity must be developed to become functional. In some students, this simplistic creative form can be progressively natured to a sophistication associated with an artist. It is the goal of the CAC program to foster opportunities for students to openly explore situations where their creative tendencies are brought to light. By presenting stimulating situations to students, their responses can be self-analyzed to identify the various aspects of creative ability exhibited.

As a progressional creative development takes place, the student must become congizant of his involvement in a process. This statement is not to be interpreted to mean that we advocate a traditional, lock-step approach in which we effectively and efficiently produce quiet,orderly and courteous students. Instead, we believe that the student must critically analyze his actions in any creative situation and determine the key factors permitting him to creatively act; thus, he identifies his process. The student must explore and/or experiment to find his process and use available resources for his progressional creative development,because creativity is not identified in a vacuum nor is it a fixed quantity for instruction. The opposite is true in that creativity is nurtured by the individual embarking upon a commitment to his plan of action. To foste. creativity, the student must participate in self-initiated learning conducted in a non-authoritarian environment where problem-solving is encouraged along with student-teacher self-evaluation. Once such a process is evident to the individual, creativity becomes evident in the work of the individual.

Another important factor built into the CAC program is the matter of making the student responsible for his educational development and his ability to involve his peers successfully in aiding him with his educational objectives. Administration and faculty have lectured students to become more responsible for their behavior in and out of school. But seldom, at least at the high school level, is the student given opportunities to operate in a climate that permits him to select from alternatives, to determine his educational program and thus become responsible for his decisions. When developing the student's responsibility for his learning process becomes the school's objective, creativity can progressively develop in the work of the students within that school.

Torrance (1963) lists common blocks to creativity: (1) Early childhood fantasy is killed, not nurtured; (2) children are held back from learning by mass curricula; (3) discipline is overvalued to the detriment of spontaneity; (4) teacher status and security are over-protected; (5) peer orientation and success hurt self-exploration; (6) divergency is confused with delinquency; and (7) work is too sharply divided from play. The task of the CAC program is to provide an educational climate where perceptual openness to experiences is encouraged, and the student can develop an attitude of self-confidence in his creative ability.

The ability to direct others is a trait seriously lacking in the majority of our students. The CAC program will provide an opportunity for students to draw upon the creative talents of others and consequently direct their activities. This type of activity will realistically mirror the society in which one encounters success, failure, problems, and frustrations. Thus, the CAC program must assist youth to work and live together more creatively, and help those who possess creative gifts find an outlet to develop them.

PROGRAM ASSUMPTIONS

1. The fine and practical Arts is a neglected portion of curriculum in Tamaqua Area High School, inasmuch as the curriculum does not offer broad enough opportunities for these areas to achieve equal status. However, if these areas are combined into a unit it will offer a more effective curricular approach since most school scheduling is not flexible enough to amply provide for these areas independently.

2. Students in a structured curriculum do not have the opportunity to develop their creative talents in the fine and practical arts. Students can, with minimal direction, design their own unique curricular program in this area and effectively carry it through, thereby contributing substantially to their liberal arts education.

3. Resources exist within our teaching staff capable of developing a specific curriculum model without the majority of the personnel involved having been trained in the area designated for development.

4. Resource personnel exist in the community and can be a valuable and important part of education. If successfully integrated into a program, they can effectively contribute to a curriculum under the direction of a coordinating teacher.

PROGRAM OBJECTIVES

1. To assist students in the development and maintenance of a positive self-image.

2. To assist students in relating this self-image to career choice.

3. To provide students with an opportunity to initiate their own learning experiences.

4. To provide an opportunity to develop various skills in their learning experience which may be of vocational or avocational value.

5. To assist students in developing an appreciation of the talents and abilities of their fellow classmates.

6. To provide students with an opportunity to clarify and evaluate their values and attitudes in relation to others.

7. To assist students in recognizing that unpredictable events might divert them to alternate plans.

8. To provide an opportunity for community involvement in student-directed activities.

9. To provide students with an opportunity that encourages the development of aesthetic appreciation.

PART II

COMMUNICATION ARTS CURRICULUM PROJECT

"PROGRAM OPERATION"

COURSE DESCRIPTION

CAC is a program in Tamaqua Area High School designed for those students with varied skills, talents, and abilities who feel the present courses of study are not meeting their needs. CAC is based on an approach to learning in which each student will select his own learning activity, assemble his own resources, and participate in his own evaluation. The emphasis on student activities relates to the need for students to formulate presentations about their ideas in which they will use a creative approach in transmitting those ideas. The fine and practical arts will be emphasized as the means for transmission; therefore, this program is a watching, sharing, doing and learning experience in which each student communicates his ideas to others. Flexibility as to schedule and time is provided to teach the student resourcefullness, independence, and responsibility.

METHOD OF SELECTION

A procedure for selecting students is necessary if each student desiring to participate in CAC is to be given equal opportunity. Therefore, the following criteria and procedures are established. The screening committee is made-up of a master teacher and members of the CAC committee who evaluate student credentials.

The evaluation criteria for selection are:

1. The student must have successfully completed his Junior year.
2. The student must provide a written tentative schedule indicating he will meet graduation requirements.
3. The student must file an application.
4. The student application will be reviewed by the master teacher and if necessary, questionable applicants interviewed.
5. Final student selection will be made by the CAC committee, who will evaluate the application, student potential and expressed desires for participation.

The number of participants shall be limited to the school facilities and staff. In our situation the number has been set at twenty-five (25).

APPLICATION FOR COMMUNICATION ARTS CURRICULUM

Name_____ Age____ Sex____ Class_____
Last First

Present Curriculum(circle one): General Vo-Tech Business Ed. Academic

List School & Community Activities:

_____ _____
_____ _____

Special Training: (piano,music,art, voc. training, etc.)

_____ _____
_____ _____

Hobbies and special interests:

_____ _____
_____ _____

Work Experience: (Describe) _____
_____

RATE YOURSELF ON THE CHART BELOW:

Talents	Below Average	Average	Above Average
Artistic			
Creative			
Dramatic			
Leadership			
Mechanical			
Musical			
Physical			
Scientific			
Writing			

State why you are considering this curriculum_____
_____
_____

I agree to have my child interviewed for this program_____
Signature

Additional comments or questions please write on the other side.

TALENT AND ABILITY SKILLS FOR SCREENING PURPOSES

The application for the Communication Arts Curriculum contains a self rating chart on which the student is asked to rate his level of attainment in various talents. In the event that prospective CAC students may have questions concerning the characteristics associated with these talents, the listing presented here identifies the ability skills related to each talent area.

ARTISTIC TALENT

1. Paints and draws a variety of subjects.
2. Finds personal satisfaction in his work.
3. Shows originality in choice of subject, technique and composition.
4. Is willing to try out new materials and experiences.
5. Devotes free time to artistic endeavors.
6. Expresses his own experiences and feelings through his art forms.
7. Can appreciate, criticize and learn from others.
8. Enjoys working with forms of three-dimensional art.

CREATIVE ABILITY

1. Have new ideas pertaining to most subjects.
2. Creates original stories, plays, poetry etc.
3. Finds new ways to use materials, words or ideas.
4. Is able to put two or more ideas together to form a new idea.
5. Sees flaws in things, and can suggest better ways to do a job or reach an objective.
6. Arrives at answers through experimentation.
7. Asks questions and shows a great deal of intellectual curiosity.
8. Is flexible and open-minded. Is not afraid of new ideas and subjects them to careful examination before accepting or rejecting them.

DRAMATIC TALENT

1. Shows interest in dramatic activities.
2. Uses his voice to reflect changes in mood.
3. Communicates feelings by means of facial expressions, gestures and body movements.
4. Has the ability to dramatize feelings and experiences.
5. Gets satisfaction from acting or dramatizing.
6. Mimics people.

LEADERSHIP ABILITY

1. Respected and liked by members of his class.
2. Is able to influence others.
3. Can take charge.
4. Can judge abilities of others.
5. Is often asked for ideas and suggestions.
6. Can make decisions.
7. Enters into activities with enthusiasm.
8. Is elected to offices.

MECHANICAL SKILLS

1. Is a good craftsman.
2. Is interested in mechanical gadgets and machines.
3. Has a hobby involving mechanical devices.
4. Can repair gadgets.
5. Understands mechanical problems and puzzles.

MUSICAL TALENT

1. Responds to rhythm and melody.
2. Sings well.
3. Goes out of his way to listen to music.
4. Enjoys harmonizing with others.
5. Expreses his feelings and experiences through music.
6. Plays one or more instruments.

PHYSICAL SKILLS

1. Enjoys practicing physical activities.
2. Has good coordination.
3. Stands out in competitive games.
4. Enjoys competitive physical games.
5. Is energetic.

SCIENTIFIC ABILITY

1. Expresses himself clearly and accurately.
2. Has ability to group abstract concepts and see abstract relationships.
3. Has good motor coordination. Can do fine, precise manipulations.
4. Is willing to spend additional time on things that are of interest to him.
5. Is not discouraged by failure of experiments or projects.
6. Wants to know causes and reasons.
7. Reads scientific literature and finds satisfaction in thinking and discussing scientific affairs.

WRITING TALENT

1. Can develop a story from its beginning, through the build-up and climax to an interesting conclusion.
2. Uses only necessary details in telling his story.
3. Organizes ideas within his story.
4. Chooses descriptive words.
5. Enjoys writing poems and stories.
6. Brings characters to life in his writings.

NOTE: For better understanding of this listing please consult,

"Identifying Students with Special Needs," by Robert F. Duncan & Jack Kough
SRA – Science Research Associates, 1956

SELECTION OF ELECTIVES

Students in all academic areas are permitted to select any elective credits they desire in order to meet the school district's yearly minimum credit requirements. Inasmuch as CAC is geared to student interest in the Fine and Practical Arts, we highly recommend that these students should select elective courses from the Fine and Practical Arts areas: advanced art, ceramics, printing, painting, 3-D, home-economics or home-ec mini courses, wood shop, power mechanics, photography, silk screen, offset, music history, music theory and chorus.

In addition thereto, we further recommend that in the area of Language Arts, CAC students give primary consideration to the selection of courses such as: drama, journalism, broadcasting, speech and other courses that are closely associated with the nature, structure and nomenclature of the CAC program.

It is our feeling, that if the students make these selections they become totally involved with a program of educational relationships rather than taking courses which may have little relationship to their interest area or career objectives.

CAC CREDIT DISTRIBUTION

In order to equate the CAC with other established programs it is necessary to develop a credit distribution system that makes CAC equivalent in time and value to the other curricula. The following credit distribution is devised to meet the needs at Tamaqua Area High School.

SENIOR YEAR

Social Studies – 1 credit	5 periods per week for whole year
Language Arts – 1 credit	5 periods per week for whole year
Physical Education – ¼ credit	2 periods per week for whole year
CAC – 2 credits	15 periods per week minimum

Total credits – 5 credits minimum

PART–TIME PARTICIPATION

A four-week CAC mini-course is offered as one of the sophomore through senior year language arts electives. Credit for this elective is equated in terms of partial fulfillment toward the total language arts requirement. No pre-requisites are needed for students to participate in the CAC mini-course.

Any student in the freshman through senior year can participate in a CAC project if his talents are requested by a regular CAC student. These team members are available for CAC work during those periods when they are not scheduled for their regular classes. No credit is attached to this form of CAC participation.

CAC SCHEDULING

The scheduling of CAC students does not differ greatly from other students except that a large block of time msut be established. CAC students will use this time-block as an activity work period. In scheduling, this can be most easily accomplished by first setting-aside the A.M. or P.M. session, or a work period of not less than two

The establishment of the time-block serves several purposes: (1) it allows CAC students to schedule required and elective courses around that time period; (2) it allows CAC students to select elective courses in the same manner as other students; (3) it provides a common time when the master teacher can effectively work with the entire group and consequently, he must be available; (4) it allows the student to better define time when resource people can be involved; (5) it affords CAC students a long working period when they can concentrate upon their activities; and (6)it defines a time period for the basic and periodic resource teachers when CAC students will be working in the CAC area. CAC students are scheduled in the CAC center only during the block of time designated as the activity work period. During the remainder of their day they are integrated into the regular school program.

A primary aspect to be considered before any student scheduling is accomplished is the staffing for the program. Instructional personnel for the CAC program are divided into five categories:

(1) Master teacher – is in charge of student activity development.

(2) Basic resource teachers – are those participating teachers from art, music, industrial arts, home economics, physical education and library.

(3) Feriodic resource teachers – include any school personnel other than those named above, who agree to share their technical knowledge with one or several students on a specific activity.

(4) Community resource personnel – individuals outside the school community who agree to share their knowledge with one or several students in a specific activity.

(5) In-resident professional – a person whose professionalism is established by a vita and furthermore approved by the Fine Arts Advisory Committee of the Department of Education. (PDE).

The master teacher is scheduled in the CAC Center for the entire day, where he may teach related mini-courses in the time block not scheduled for CAC activity. This gives him the opportunity to work totally with the program and locates him where he can be readily contacted by resource personnel or others who are assisting students with their activities.

For definitional purposes and future clarity, the CAC center refers to the student work studio. The CAC area refers to the studio plus the facilities of the art, music, industrial arts, home economics, physical education departments and the library.

JOB DESCRIPTION OF MASTER TEACHER

The master teacher designation has many different connotations and responsibilities. Thus, we define the job description, qualifications and role of the master teacher as he is to be utilized in the CAC program at Tamaqua Area High School.

I. Qualifications

A. Degree in Media, working toward that degree, or a wide practical experience background in that area.

B. Personality of a nature that allows him to integrally react with and between adults and students.

C. High degree of motivation, initiative and enthusiasm.

D. Possess a jack-of-all-trades ability.

II. Role

A. The master teacher is responsible for the students assigned to him the same as any classroom teacher.

B. The master teacher is responsible for the CAC program development within the established guidelines with no other teaching assignments for the first year.

1. Orient students to CAC Program.
2. Draw ideas from the students and help them to coordinate their ideas.
   a. Approval and rejection of activity
   b. Student submits on a 3 x 5 card the Title and Purpose of his activity.
3. Periodically confer with the student as to progress of his activity.
   a. Development of timelines by the students.
   b. Discussion of problems.
   c. Student adherance to purpose of activity.
4. Identify the number of students who can work within any individual area at any time during the weekly work schedule and:
   a. Identify those numbers for faculty and maintain a master card.
   b. Identify materials needed from faculty.
   c. Identify the amount of time required with the teacher.
   d. Identify auxiliary personnel needed.
5. Prepare student evaluations according to prepared guidelines.
6. Stimulate students to involve other people and their ideas.
7. Act as resource personnel and team member if necessary.
8. Check with resource personnel to see if student is managing his time.
9. Prepare CAC requisition requirements.
10. Keep an up-to-date record of resource personnel.

III. Use of Facilities

A. Facilities may be used in the best manner possible to support the program but with agreement from subject area teachers and within school policy guidelines.

IV. Serve as chairman of CAC Committee

A. Prepare agenda

B. Inform members of scheduled meetings, etc.

V. Assist Project Director with CAC Title III ESEA on-site Evaluation.

COMMUNITY RESOURCE PERSONNEL

Utilization of community resource personnel is important to the success of the CAC program. The master teacher cannot provide the necessary instruction over such a diversified area as the practical and fine arts. The following approach is an attempt to identify the maximum number of individuals in the community who believe they possess the proficiency to be a resource for students.

1. Who? – Anyone with a specific skill which has been acquired through vocational or avocation interests.

2. How do we contact them?

   A. Through all service organizations

   B. Notification in papers w/copy of application

3. What skills are we looking for?

   Any skill in the fine or practical arts area

COMMUNITY RESOURCE PERSONNEL
"IN-RESIDENT PROFESSIONALS"

There are many additives that can be included in a CAC program. One aspect which we feel is an intergral part of any program patterned after the CAC is the effective integration and utilization of in-resident professionals.

As stated in several sections, the Tamaqua Area seriously lacks personnel of professional status in the fine and practical arts who can adequately bolster or support the objectives of the CAC program. Therefore, a CAC program cannot be truly successful, stimulating, motivating or even entirely meaningful to the participating students without the in-resident professional.

Determination of the professionals can be accomplished in many ways, but a vitae should be one instrument which the district uses to make the final selection. It should also be understood that the professional does not have to be a professional by degree but rahter a professional based on his background experiences and expertise in his field of endeavor.

Selection of in-resident professionals should be made from the determination of the needs of the program and should enhance general learning, further understanding of a particular fine or practical art, appreciation of the area of the cultural improvement of the students involved and the student body and community.

When it is determined what need the professional can best serve, there should be a mutual understanding between the district and the professional as to the time required, facilities available, fees and evaluation. The professional should then be allowed the freedom of presentation as long as he stays within whatever limits are established.

STUDIO

The CAC studio is a room in the Senior High School where most of our CAC media equipment is located. In the original architectural drawing, this room was identified as a shipping and receiving room. Three-quarters of the room was partitioned off, a limited number of theatrical lights were suspended from open girders, a separate electrical service was installed for the area, curtains were hung, and portable one-half inch TV equipment was purchased and portable sets were built.

This facility was remodeled at a cost of $2,000.00 for lights, electrical service, portable sets and curtains. Basic TV equipment and other media were purchased for approximately $8,000.00. It must be stressed that a CAC program can be initiated prior to the development of a studio. If an area is available, the studio could be developed on a three to five year plan.

Tamaqua Area High School has a closed-circuit TV station going directly from the studio into the community. The station, WTAM, operates for approximately ten hours per week to the community and one hour a week for a news program exclusively within the school. The portability of equipment in the studio is highly recommended because programming can be video-taped outside the school.

INDIVIDUALIZED INSTRUCTIONAL FORMAT (IIF)

School programs often center around teacher oriented goals. Even such individualized procedures as individualized programmed instruction (IPI) lacks student centered goals. Our aim is to provide the student with individualized instruction where he identifies his own goals as well as an established procedure for reaching those self-ascertained goals.

Individualizing is a way to think about management in the CAC classroom. It is the way a student arranges peers, equipment and materials so that he can learn at the peak of his performance. Individualization is, above all things, a human act. Materials are important, but they do not dictate. Plans are important too, but they cannot be determined until the teacher works with a student. Schedules cannot be ignored, but bells in the halls cannot control the starting and stopping of the learning process. Consequently, the IIF is introduced to establish an individualized working procedure.

OBJECTIVES OF THE CAC INDIVIDUALIZED INSTRUCTION FORMAT

Through the use of the IIF the student will:

(1) Establish as acurrately as possible the level of development of his own abilities and skills, the extent of his knowledge about the specific field in which his interests lie, and the methods by which he makes value judgements.

(2) Develop additional skills and abilities in planning and personal decision making.

(3) Acquire additional skills and abilities in directing the activities of others.

(4) Understand the nature of individual differences, the principles of learning and behavioral modification and the development of abilities, interests and values of others.

(5) Formulate immediate and long-range educational, occupational, leisure time, social, civic and cultural goals based on the information and skills outlined in the preceding activities.

DEVELOPMENTAL STAGES OF CAC ACTIVITY AS ORGANIZED THROUGH IIF

I. PREPARATION

A. Initial Conference With Master Teacher
   1. Selection of activity
   2. Reason for activity
   3. Tentative time line
   4. Cost Analysis
   5. Discussion of initial procedures of the activity
      a. tentative forms of presentation and evaluation
      b. equipment
      c. personnel
      d. information
   6. Daily diary – day by day record of activity.

B. Subsequent conferences – One/week or at student's or master teacher's discretion.
   1. Master teacher and student will review progress on activity.
      a. finalize timeline
      b. finalize method of presentation
      c. finalize form of evaluation
   2. Additional guidance and direction

II. PRESENTATION

The activities culmination is the students attempt to communicate his CAC activity to a group of people who have had no previous exposure to the activity.

III. DOCUMENTATION

A. Collection of evaluative data by student from:
   1. External audience – viewing public
      a. subjective – audience reactions
      b. objective - questionnaire
   2. Internal audience - resource personnel, team, master teacher

B. Initiation of formal documentation – after the presentation, the student will present a written document on the activity in terms of learning experiences by covering the following areas, but not necessarily in the following order:
   1. Title page
      a. your name
      b. name of activity
      c. date of documentation
      d. cover design (optional)
   2. Research
      a. list materials and equipment used and cost to complete the activity
      b. identify people who were involved in any way in the activity and how they were used.
      c. identify what part of the taxonomy was used (if used) and how used
   3. Time
      a. did you have sufficient time? if not, why?
      b. did the amount of time in any way later the activity plans?
   4. Presentation
      a. method and media used - why?
      b. audience selected and why?

IV. EVALUATION

A. original statement of purpose?

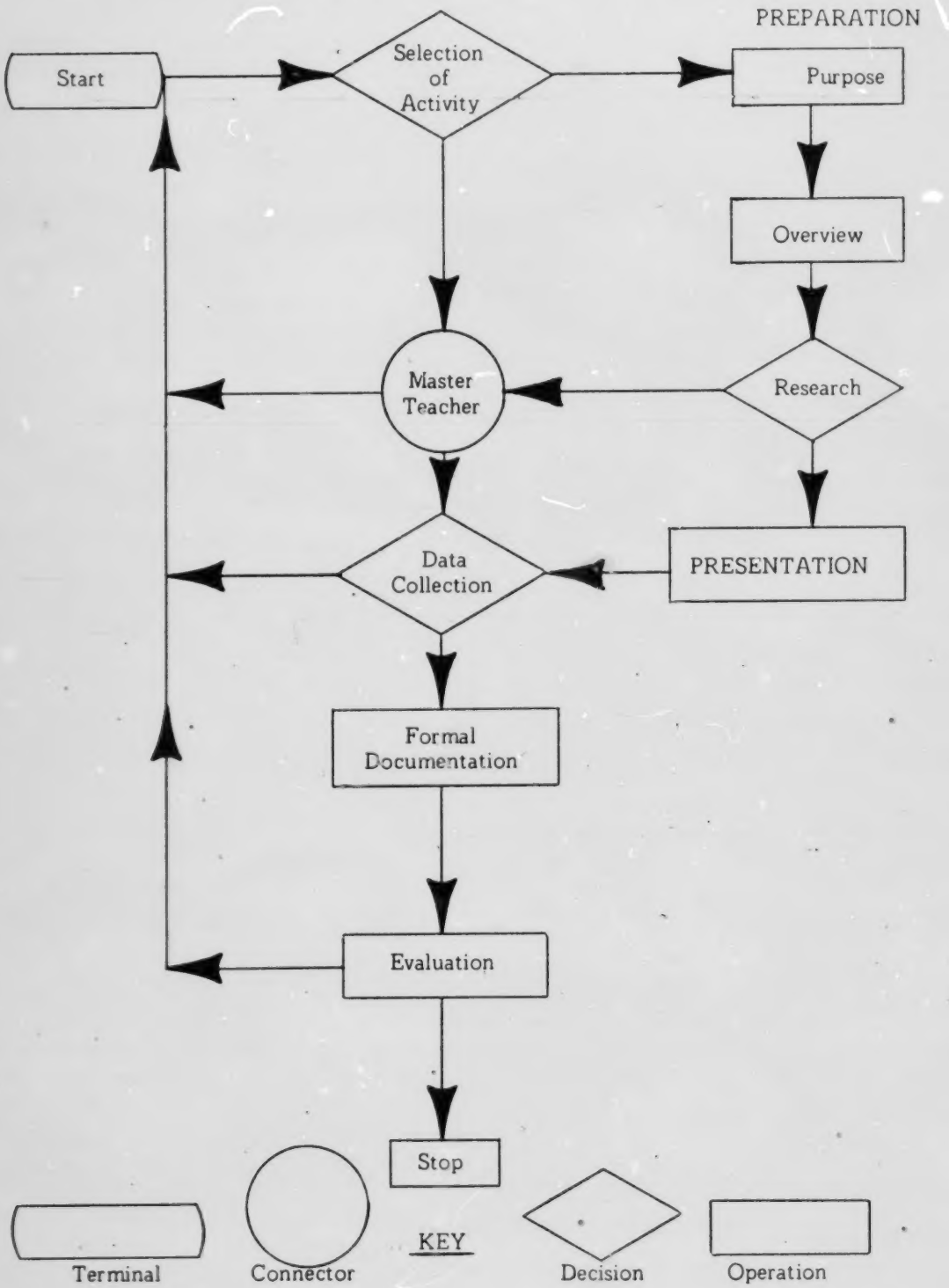
B. in relation to the original purpose was the activity successful?

C. did the activity provide gains in skills, abilities, information and human management?

D. methods and responses of audience reaction?

E. methods and responses of auxiliary personnel involved in activity?

I.I.F. PERT–CHART



THIS SHEET FOR USE BY MASTER TEACHER
AT
INITIAL CONFERENCE ON ACTIVITY

PREPARATION:

What is the activity?

What do you expect to learn from this activity?

What type of presentation do you expect?

What type of audience are you looking for?

When do you expect to complete this activity?

How much will this activity cost?

How do you plan to evaluate what you are doing?

What equipment will you need?

Do you think you will need other people?

What information will you need?

Where do you expect to find this information?

Do you see any problems you might have in completing this activity?

REMARKS:

PROGRESS REPORT *

Are you encountering any problems you didn't plan for? What are they?

Will you be finished with your activity when you thought you would?

Have you finalized your method of presentation?

Have you finalized what type of evaluation you are going to use?

GUIDANCE OR DIRECTION GIVEN BY MASTER TEACHER:

REMARKS:

* (To be completed by master teacher in subsequent conferences with individual students).

EVALUATION OF CAC ACTIVITY

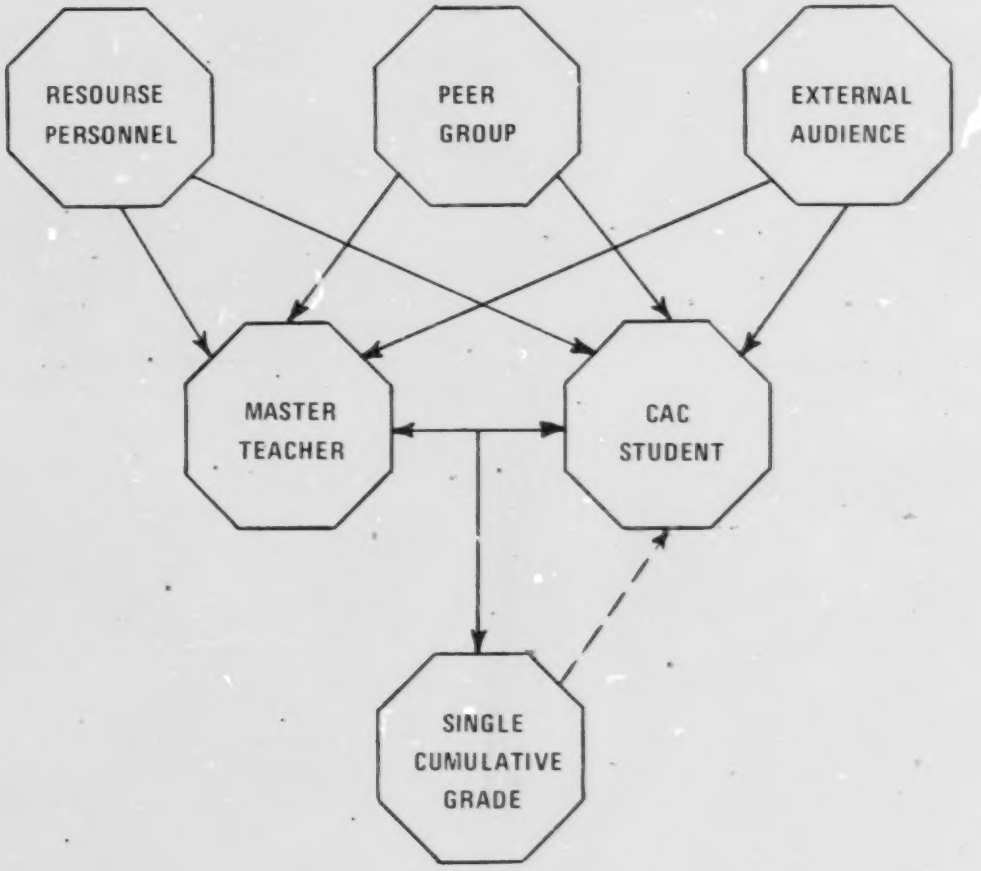
OBJECTIVE

To allow student to evaluate his own performance level beginning with a combination of student-master teacher evaluation and eventually leading to a total student determination of grade, as indicated by dotted arrow.

The student must develop means of collecting evaluation data as part of the CAC Activity. Copies of the evaluation data from resource personnel, sources as peer group, andexternal audience must be filed with the master teacher.

Suggested methods of collecting evaluation data:

1. Questionnaire
2. Interview
3. Survey
4. Observable Reactions



STUDENT EVALUATION

Grading was a problem of much concern in the beginning of the second year of the CAC program. The use of the student self-evaluation form along with the matching teacher form proved to be too subjective. In the absence of a traditional grading format, including objective testing, the question of equating the work performed by a CAC student with the achievement of the vast majority of our students became a subject of mucy debate.

The result was to substitute a student profile for the grade a student would receive four times throughout the school year. As our program changed somewhat from year one to year two, we felt the need to eliminate a numerical grading system which tells almost nothing about a student's abilities or competencies. In its place, a checklist was suggested which would state at a glance what the student is capable of doing. Since a small number of students were involved, they were removed from the class rank system which is computed during the senior year.

The committee felt a need to contact students and parents concerning this approach to evaluation. A meeting was held to review the profile procedure and ask the students and their parents which system they preferred.

For the student not electing a grade designation, a student profile portfolio would be substituted. The portfolio would include the following:

1. Course description
2. Communication Arts Course Outline
3. Attitude test with pre and post test results
4. List of CAC competencies with statements by the student and samples of his work to show his achievement of these competencies.
5. Student self-evaluation form/teacher's evaluation form
6. Comprehensive survey of student's accomplishments throughout the school term as observed by the Master Teacher and other cooperating, resource personnel.

USE OF PORTFOLIO

Upon request, an employer or admissions officer may receive a CAC student's profile with the understanding the material must be returned to the files of Tamaqua Area High School. Any person seeking information will be able to tell at a glance what each student has done during their senior year in the CAC program.

FAILURE TO COMPLETE CAC COMPETENCIES

Competency profiles are an attempt to make an evaluation more meaningful. Concern is placed on the student's attainment of skills and use of them, and not on the student's ability to "cram" for an exam.

Upon successful completion of the CAC competencies, the student will have fulfilled the requirements of the Communicating Arts Curricula.

COURSE OUTLINE – COMMUNICATION ARTS CURRICULUM 1974-75

WEDNESDAY, SEPTEMBER 4

Introduction
Class – Expectations
Workshop – Imagination

THURSDAY, SEPTEMBER 5

Class – Book 1
Workshop – Finish Imagination

FRIDAY, SEPTEMBER 6

Class – JLS – Center For the Humanities Slide Set – On Becoming Ourselves.
Workshop – Free Movement and Expression – Introduction

MONDAY, SEPTEMBER 9

Class – Wrap-up JLS
Workshop – Movement and Free Expression – Exploring Body Movement.

TUESDAY, SEPTEMBER 10

Class – Dr. Banks – Intro. to How to Learn To Live With Yourself and Like It.
Workshop – Free Movement and Expression – Use of Time and Space.

WEDNESDAY, SEPTEMBER 11

Class
Workshop – Free Movement and Expression – Emotion in Movement.

THURSDAY, SEPTEMBER 12

Class – Book II Discussion – CFH Slide Set – Developed Personality.
Workshop – Free Movement and Expression – Use of Sound and Movement.

FRIDAY, SEPTEMBER 13

Class
Workshop – Movement Exam – Student Performances.

MONDAY, SEPTEMBER 16

Class
Workshop – Movement Exam Part II – Critique Session

TUESDAY, SEPTEMBER 17

Class – Book II Discussion and CFH Slide Set 2
Workshop – Introduction to Conducting

WEDNESDAY, SEPTEMBER 18

Workshop – Conducting Continued

THURSDAY, SEPTEMBER 19

Class – Book II Discussion
Workshop – Wrap-up Conducting

FRIDAY, SEPTEMBER 20

Workshop – Individual Core Experiences will be selected for work during these next two periods.

MONDAY, SEPTEMBER 23

Workshop – Core Experience – Wrap-up Day

TUESDAY, SEPTEMBER 24

Class – Book II Discussion
Workshop – Core Experience in Awareness – Part I

WEDNESDAY, SEPTEMBER 25

Workshop – Core Experience in Awareness – Part II

THURSDAY, SEPTEMBER 26

Workshop – Awareness Part I – Film History

FRIDAY, SEPTEMBER 27

Class – Book II Discussion
Workshop – Awareness Part II – Citizen Kane

MONDAY, SEPTEMBER 30

Class – Book II Discussion of Conclusions
Workshop – Critique of Citizen Kane – Begin Next Film

TUESDAY, OCTOBER 1

Workshop – Finish Third Film – Begin Writing Critique
Class – Assign – How Children Fail – Book II

WEDNESDAY, OCTOBER 2

Workshop – Read Critiques of Third Film
Begin an Introduction to Filmaking

THURSDAY, OCTOBER 3

Class – Book III Discussion
Workshop – Filmmaking

FRIDAY, OCTOBER 4

Class – Book III Discussion
Workshop – Filmmaking – Shooting Segment Wrapped Up Today

MONDAY, OCTOBER 7

Class – Book III Discussion
Workshop – Awareness Part III Paintings: What to Look For

TUESDAY, OCTOBER 8

Field Trip to Allentown Art Museum

WEDNESDAY, OCTOBER 9

Class – Discussion of Field Trip/Book III
Workshop – Filmmaking Experiments reviewed
The Editing of Film

THURSDAY, OCTOBER 10

Workshop – Awareness Part IV – Music

FRIDAY, OCTOBER 11

In Service Day for CAC Students – Will Spend day observing a teacher in the elementary schools and develop a report for Monday's Class.

MONDAY, OCTOBER 14

Class – Discussion III of Book and Friday's Experience
Workshop – Core Experience on Song Writing

TUESDAY, OCTOBER 15

Class – Introduction to Book 4 – Why I'm Afraid to Tell You Who I Am
Workshop – Song Writing

WEDNESDAY, OCTOBER 16

Workshop – Song Writing Wrap Up
Begin Core Experience in Photography – Photojournalism

THURSDAY, OCTOBER 17

Class – Book IV Discussion
Workshop – Photo Essay

FRIDAY, OCTOBER 18

Class – Book IV Discussion
Workshop – Wrap Up Photojournalism
Begin Documentation Core Experience

MONDAY, OCTOBER 21

Class – The Many Masks We Wear
Workshop – Wrap up Documentation Core Experience

TUESDAY, OCTOBER 22

Workshop – Work on Mini Documentation Assignment

WEDNESDAY, OCTOBER 23

Class – Book IV Wrap Up
Workshop – Work period for Documentation

THURSDAY, OCTOBER 24

Workshop – Presentation of Assignments of Documentation

FRIDAY, OCTOBER 25

Class – Assign I'm O.K., You're O.K. – Book V
Workshop – Core Experience on Color and Feeling

MONDAY, OCTOBER 28

Class – Book V Discussion
Workshop – Wrap Up on Color and Feeling

TUESDAY, OCTOBER 29

Class – Book V and Role Play Exercises
Workshop – Use of the Porta Pak

WEDNESDAY, OCTOBER 30

Porta Pak Assignment Number 1

THURSDAY, OCTOBER 31

Class – * Book Discussion
Workshop – Critique of Assignment 1
Explanation of Porta Pak Assignment Number 2

FRIDAY, NOVEMBER 1

Workshop – Porta Pak Assignment

MONDAY, NOVEMBER 4

Class – Book Discussion I'm O.K., You're O.K.
Assignment – What a Piece of Work is Man
Five Week Assignment Due December 4

TUESDAY, NOVEMBER 5

Class – Book Discussion I'm O.K., You're O.K.
Workshop – Critique of Porta Pak Assignment Number 2

WEDNESDAY, NOVEMBER 6

Class – Book Discussion I'm O.K., You're O.K.
Workshop – Performing Before the Television Camera

THURSDAY, NOVEMBER 7

Workshop – Performing Before the Television Camera

FRIDAY, NOVEMBER 8

Class – Book Wrap Up, I'm O.K., You're O.K.
Workshop – Performing Before the Television Camera Wrap Up

* FIELD TRIP TO PHILADELPHIA ART MUSEUM PLANNED FOR NOVEMBER

COMMUNICATION ARTS READING LIST 1974-75

1. JONATHAN LIVINGSTON SEAGULL

2. HOW TO LEARN TO LIVE WITH YOURSELF AND LIKE IT
Henry Clay Lindgren, Fawcett $.75 219 pages.

3. HOW CHILDREN FAIL, John Holt, Dell, $.95 223 pages.

4. WHY I'M AFRAID TO TELL YOU WHO I AM, John Powell,
Argus Communications, $1.95 167 pages.

5. I'M O.K., YOU'RE O.K., Thomas A. Harris, Avon, $1.95 304 pages.

6. THE PETER PRINCIPLE, Dr. Laurence J. Peter, Bantam Books,
$1.50 150 pages.

7. JOY, William Schutz, Ballantine Books, $1.95 252 pages.

8. MAN, THE MANIPULATOR, Everett L. Shostrom, Bantam Books,
$.95 178 pages.

9 WHY I'M AFRAID TO LOVE, John Powell, Argus Communications
$1.95 120 pages.

10. DIBS IN SEARCH OF SELF, Virginia M. Axline, Bantam Books,
$1.25 184 pages.

11. WHY MARRIAGE, Edward E. Ford, Argus Communications, $1.95.

* THE UNDERACHIEVING SCHOOL, John Holt, Dell, $.95 203 pages.

* THE LITTLE PRINCE

* GAMES PEOPLE PLAY, Eric Berne, Grove Press, $1.25 184 pages.

* PERSON TO PERSON, THE PROBLEM OF BEING HUMAN, Carl R. Rogers,
Pocket Books, $1.25 279 pages.

* PSYCHO-CYBERNETICS, Maxwell Maltz, Pocket Books, $1.25 288 pages.

* THE SOFT REVOLUTION, Postman and Weingartner, Dell, $.95 183 pages.

TEXT BOOK: MODERN CULTURE AND THE ARTS, Hall and Ulanov, Mcgraw Hill

* - Indicates optional reading material. These books may be substituted for the reading list books if instructor wishes.

COMMUNICATION ARTS CURRICULUM

Attitudinal Inventory
ESEA Title III
Tamaqua Area School District

Directions: Throughout this attitudinal inventory, "the arts" are referred to in several statements. "The Arts" can be defined, for purpose of responding, in the following manner: "The Arts" are any area of endeavor where a product is skillfully produced. One should interpret these statements according to this definition

Since this inventory is measuring your attitude and interest in areas relating to "the arts", please be sincere in making your selection. Your original response to the statement is probably the most valid so do not erase unless you have made an error in marking your original reaction. Mark your response w th an X.

	Strongly Agree	Agree	Uncertain	Disagree	Strongly Disagree
1. Creating something using my originality is more satisfying to me than copying something from a pattern.	[ ]	[ ]	[ ]	[ ]	[ ]
2. Working with one's hands to produce something is a self-rewarding experience.	[ ]	[ ]	[ ]	[ ]	[ ]
3. If one gets a significant amount of self-satisfaction in doing his work in "the arts", it is not necessary for him to receive recognition from others for his endeavors.	[ ]	[ ]	[ ]	[ ]	[ ]
4. Working in some of "the arts" areas requires a large degree of effective group cooperation.	[ ]	[ ]	[ ]	[ ]	[ ]
5. Creativity requires a great amount of planning and preparation rather than something that is generated spontaneously.	[ ]	[ ]	[ ]	[ ]	[ ]
6. Creating something by myself gives me greater pleasure than working in a cooperative manner with several people.	[ ]	[ ]	[ ]	[ ]	[ ]

	Strongly Agree	Agree	Uncertain	Disagree	Strongly Disagree
7. Being able to create something is dependent upon your mental ability and therefore can only be achieved by the very intellectual.	[ ]	[ ]	[ ]	[ ]	[ ]
8. Creativity can be taught and should be an instructional objective designed to be part of the educational system.	[ ]	[ ]	[ ]	[ ]	[ ]
9. Producing something in the practical arts, such as building a table or baking a cake, requires artistic talent.	[ ]	[ ]	[ ]	[ ]	[ ]
10. One must go to a large metropolitan area if one is to achieve any appreciation for the arts.	[ ]	[ ]	[ ]	[ ]	[ ]
11. It is too late, because of my age, to be educated in the arts or in improving my appreciation for the arts.	[ ]	[ ]	[ ]	[ ]	[ ]
12. Parents must take their children to at least one of the following: concerts, museums, plays or an art gallery (not held at the local school) if the child is to develop appreciation of the arts.	[ ]	[ ]	[ ]	[ ]	[ ]
13. Achieving a degree of success in most arts areas requires an individual effort and a self-dedication.	[ ]	[ ]	[ ]	[ ]	[ ]
14. One must be a performer in an arts area before one can appreciate the artistic efforts of others.	[ ]	[ ]	[ ]	[ ]	[ ]
15. To participate in the arts, one must use an organized plan if he is to achieve his goal.	[ ]	[ ]	[ ]	[ ]	[ ]
16. A preparation for working in an arts area requires that a student demonstrate the use of the principal of design.	[ ]	[ ]	[ ]	[ ]	[ ]
17. Most people are born with the innate ability to appreciate the arts.	[ ]	[ ]	[ ]	[ ]	[ ]

	Strongly Agree	Agree	Uncertain	Disagree	Strongly Disagree
18. If one can use the principals of designs in one art area, these same principals will be recognizable in other art areas.	[ ]	[ ]	[ ]	[ ]	[ ]
19. In organizing a task that must be done, one needs to concentrate his efforts in completing the task over a short period of time.	[ ]	[ ]	[ ]	[ ]	[ ]
20. Awareness and appreciation of "the arts" is a worthy educational objective.	[ ]	[ ]	[ ]	[ ]	[ ]
21. One cannot relate well to other people until one understands himself.	[ ]	[ ]	[ ]	[ ]	[ ]
22. One is more knowledgeable about his capabilities and limitations if he is willing to discuss these characteristics with other people.	[ ]	[ ]	[ ]	[ ]	[ ]
23. Change in routine or ways in which things are usually done are disrupting to me and create difficulty in learning.	[ ]	[ ]	[ ]	[ ]	[ ]
24. Getting before a group to give a presentation is a shaking experience.	[ ]	[ ]	[ ]	[ ]	[ ]
25. The artists original concept in producing a piece of art is not important as long as one is able to make his own interpreation of what he thinks the artist is portraying in his work.	[ ]	[ ]	[ ]	[ ]	[ ]
26. "The arts" have very little to do with teaching one skills for problem-solving (non-mathematical).	[ ]	[ ]	[ ]	[ ]	[ ]
27. The hardest part of problem-solving is identifying the problem needing a solution.	[ ]	[ ]	[ ]	[ ]	[ ]
28. Most people use a trail and error method as a process for problem-solving.	[ ]	[ ]	[ ]	[ ]	[ ]
29. What other people think of me and what I do is very important to me.	[ ]	[ ]	[ ]	[ ]	[ ]

	Strongly Agree	Agree	Uncertain	Disagree	Strongly Disagree
30. As a life-style, one should develop a hobby or several hobbies if one is to get the most out of life.	[ ]	[ ]	[ ]	[ ]	[ ]
31. Symmetry is an important concept related to nearly all "The Arts".	[ ]	[ ]	[ ]	[ ]	[ ]
32. Balance and proportion are important principals used by artists.	[ ]	[ ]	[ ]	[ ]	[ ]
33. Programs on television gives one ample opportunity to enjoy "The Arts".	[ ]	[ ]	[ ]	[ ]	[ ]
34. I have a good self-concept about myself.	[ ]	[ ]	[ ]	[ ]	[ ]
35. My peers (classmates) accept me for what I am.	[ ]	[ ]	[ ]	[ ]	[ ]
36. I try to be just me most of the time because I like the way I am.	[ ]	[ ]	[ ]	[ ]	[ ]
37. Other people usually comment favorably about the way I dress because I wear clothes that have a style becoming my physical build and I have the ability to select harmonious colors.	[ ]	[ ]	[ ]	[ ]	[ ]
38. Taking a good photograph requires the expression of one's feelings as much as doing a good painting.	[ ]	[ ]	[ ]	[ ]	[ ]

Complete the following opinion statement checking the response that most nearly represents your feelings.

	To a great extent	To some extent	Little	Never	I have not but would like to.
39. I have participated in:					
(a) band	[ ]	[ ]	[ ]	[ ]	[ ]
(b) glee club	[ ]	[ ]	[ ]	[ ]	[ ]
(c) church choir	[ ]	[ ]	[ ]	[ ]	[ ]

I have participated in:

	To a great extent	To some extent	Little	Never	I have not but would like to.
(d) dramatics in school, church or community	[ ]	[ ]	[ ]	[ ]	[ ]
(e) group singing (duet, quartets, etc.)	[ ]	[ ]	[ ]	[ ]	[ ]
(f) creative dancing	[ ]	[ ]	[ ]	[ ]	[ ]
(g) dance band	[ ]	[ ]	[ ]	[ ]	[ ]
(h) art exhibits (store window painting at Halloween)	[ ]	[ ]	[ ]	[ ]	[ ]
(i) school clubs	[ ]	[ ]	[ ]	[ ]	[ ]
(j) making things with my hands	[ ]	[ ]	[ ]	[ ]	[ ]
(k) cooking and baking	[ ]	[ ]	[ ]	[ ]	[ ]

Complete the following opinion statements checking the response that most nearly represents your feelings.

	All the time	Usually	Seldom	Only when it takes a longe time	Never
40. I develop a written plan in doing most projects or assignments.	[ ]	[ ]	[ ]	[ ]	[ ]
41. I put my plan in writing and check off items as I complete them.	[ ]	[ ]	[ ]	[ ]	[ ]
42. I identify the date or time when I expect to have things completed.	[ ]	[ ]	[ ]	[ ]	[ ]
43. After reading an article, I can select the important ideas that an author presents.	[ ]	[ ]	[ ]	[ ]	[ ]
44. By the end of the marking period, I know what I am going to get as a grade in most subjects without the teacher telling me.	[ ]	[ ]	[ ]	[ ]	[ ]
45. My estimate of my grade agrees with what the teacher gives me.	[ ]	[ ]	[ ]	[ ]	[ ]

Select and circle a number from 1 to 5 in each of the following comparisons. Your selection is an evaluation of the way you believe that you work in completing a task.

Logical	1	2	3	4	5	Haphazzard
Organized	1	2	3	4	5	Non-directed
Interested	1	2	3	4	5	Apathetic
Confident	1	2	3	4	5	Uncertain
Initiating	1	2	3	4	5	Apprehensive
Meticulous	1	2	3	4	5	Sloppy
Artistic	1	2	3	4	5	Non-artistic
Creative	1	2	3	4	5	Non-imaginative
Conceptualizes	1	2	3	4	5	Fragments

CAC STUDENT COMPETENCIES

(1) After November 5th, but before May 15th, the CAC student will demonstrate that he has little inhibition in being before an audience. His effectiveness in achieving this competency will be evaluated by the master teacher as he observes and records the student's performance in his forty day interim with the morning show, and his performance before an audience in a major role.

(2) Through the year, the CAC student will document his ability to actively participate in a leadership role by being a member of two school organizations. The self-evaluation of two instances in which the student provided leadership in these organizations must be a part of his documentation.

(3) After completing nine CAC core experiences, the CAC student will develop a fine or practical arts topic into a core experience. The student will evaluate the effectiveness of his core experience by having three students work through the experience and record whether they believe the stated objectives were achieved.

(4) During the second half of the school term and at six-week intervals, the CAC student shall complete five projects that demonstrate his/her ability to communicate ideas or personal views using the fine or practical art areas. Evidence of planning, organizing, directing, creating, and evaluating must be exhibited so described by the Individual Instructional Format (IIF). The effectiveness in communication shall be evaluated by the student's built-in objectives and evaluation process.

(5) Throughout the year, the CAC student must be responsible for the rights and freedoms granted to him. As long as the CAC student recognizes the rights of all students to pursue an education and acts responsibly, the master-teacher shall continue to extend such rights and privileges beyond those normally granted in the student handbook.

(6) After December 1st, but before May 15th, the student will identify in a written essay, two instances as to how skills developed in CAC were transferred and used in other courses. The master teacher will determine the validity of the student's statements by conferring with the teacher in the particular courses identified.

(7) At the discretion of the CAC student, but before May 15th, the CAC student will complete a work experience in a fine or practical arts area. The effectiveness of this work experience will be evaluated by the cooperative artisan and will take place for a mutually agreed upon time interval.

(8) Throughout the year, the CAC student will record a journal of his daily activities. Satisfacotry compliance with this competency requires the master teacher's weekly signature which indicates his satisfaction.

(9) Throughout the year, the CAC student will exhibit his ability to participate in a discussion group, and he will prepare for such discussions by reading ten books from the CAC reading list. His effectiveness in participating will be evaluated by the master teacher.

(10) Throughout the year, the CAC student will speak and act in a positive manner about himself and his abilities to be achieved. This attitude will be evaluated in terms of the success that the student experiences throughout the year in the competencies established for the curriculum dealing with the fine and practical arts.

CAC EVALUATION SHEET *

GRADIENT SCALE

0. Student's performance is unacceptable.
1. Student's performance is acceptable but leaves room for some improvement.
2. Student's execution is above acceptable levels suggesting an involvement beyond the norm.
3. Student exhibits a high level of performance.

The student follows an outlined procedure for completion of the activity.
COMMENT: _____

The student demonstrates initiative in the activity.
COMMENT: _____

The student demonstrates persistence in completing the activity.
COMMENT: _____

The student analyses problem situations critically (list alternative solutions.)
COMMENT: _____

The student involves others in the activity.
COMMENT: _____

The student provides adequate direction for the team members.
COMMENT: _____

The student is involved as a team member in the activities of other CAC students.
COMMENT: _____

The student uses available school/community resources.
COMMENT: _____

The student organizes research materials effectively.
COMMENT: _____

The student uses media creatively to convey his emotion or thought.
COMMENT: _____

The student completes written assignments according to schedule.
COMMENT: _____

* TO BE COMPLETED BY MASTER TEACHER AND CAC STUDENT

The student collects and uses evaluation data for effective revision and up-dating of plan:

COMMENT: _____

The student manages his available time according to the plan.

COMMENT: _____

The student has established a realistic time line.

COMMENT: _____

The student accepts constructive criticism in a positive manner.

COMMENT: _____

The student offers constructive criticism when asked.

COMMENT: _____

The student demonstrates an openmindedness to new ideas.

COMMENT: _____

The student cooperates with others.

COMMENT: _____

The student completes additional tasks associated with the CAC program successfully.

COMMENT: _____

The student follows the creative process in the completion of the activity.

COMMENT: _____

MASTER TEACHER RECOMMENDATIONS:

STUDENT RECOMMENDATIONS:

GRADIENT POINTS ACCUMULATED FROM MASTER TEACHER FORM_____

GRADIENT POINTS ACCUMULATED FROM STUDENT FORM _____

GRADE DETERMINED BY CONFERENCE OF MASTER TEACHER AND STUDENT. _____

PART III
COMMUNICATION ARTS CURRICULUM PROJECT
PROCEDURE

CAC PROGRESS REPORTS

Although parents are always invited to hold a conference with the master teacher to confer on their students' progress, the CAC student progress report to parents is basically accomplished in two ways:

1. A personal letter from the master teacher to the parents indicating exceptional student deficiencies. This report may be sent at anytime and at the discretion of the master teacher.

2. Along with the schools periodic progress report of the mandatory subject areas and electives. The information contained in the CAC report evaluates according to the gradient scale, the behavorial characteristics which follow and the competencies found on pages 37 and 38.

BEHAVORIAL CHARACTERISTICS

Follows an outlined procedure _____
Demonstrates initiative _____
Demonstrates persistance _____
Critically analyses problem situation _____
Involves others _____
Provides adequate management _____
Is involved in others' activities _____
Uses available resources _____
Organizes research materials _____
Creatively uses media _____
Completes written assignments _____
Collects and uses evaluation data _____
Manages available time _____
Establishes time line _____
Accepts criticism _____
Demonstrates an openness to new ideas _____
Co-operates with others _____
Offers consturctive criticism _____
Completes successfully additional tasks _____
Follows the creative process _____

GRADIENT SCALE FOR BEHAVORIAL CHARACTERISTICS

0 – Student's performance is unacceptable.

1 – Student's performance is acceptable but leaves room for some improvement.

2 – Student's execution is above acceptable levels suggesting an involvement beyond the norm.

3 – Student exhibits a high level of performance.

DEVELOPMENTAL FLOW CHART FOR CAC GUIDEBOOK PRODUCTION

The Tamaqua Area School District's curriculum coordinator originated the Communication Arts Curriculum (CAC) project with the aid of six secondary school faculty members in the spring of 1972. This curriculum committee included a department chairman and a teacher from Language Arts, an art teacher, department chairman for music, guidance counselor, and the high school principal (project director). After the ESEA proposal was developed, the language arts department chairman requested to be relieved of future CAC involvement because of extensive curriculum revisions taking place in language arts. The music department chairman went on sick leave and was temporarily removed from the planning group. The five remaining people became the steering committee for the CAC project.

The steering committee developed a CAC overview and identified a CAC committee of four additional faculty members. This steering committee selected Tamaqua Area High School teachers from industrial arts, home economics, music, and an instructor of religion from Marian High School, the parochial high school in Tamaqua, who was interested in fine arts and media. After the first month of work, four Tamaqua Area students and two students from Marian High School were added to the nine member committee.

One of the first activities of the committee was to role play the parts of students and teachers asking for information about CAC. These sessions were audio-taped and analyzed to identify task assignments. These tasks were given to committee members to develop position papers. In addition, the committee, initiated a taxonomy design for the fine and practical arts. The taxonomy identifies major areas to be included in CAC, skills required in each area and available resources. The position papers and taxonomy were collated into the guideline book as a model program. *

DISSEMINATION

COMMUNITY:

After the CAC committee completed the clarification of project objectives and work began on task assignments, a rough copy of the CAC guideline book was constructed for committee analysis and synthesis. Furthermore, the guideline book aided in disseminating the CAC curriculum concept to the faculty and community.

When the CAC guidelines were developed so an explanation of the program could be given, the CAC committee informed the community via the Tamaqua Area High School closed-circuit TV station, WTAM-TV. A panel consisting of six members, students and faculty, of the CAC committee presented an overview of the CAC program. Educators and administrators from other school districts, personnel from

* Refer to Measuring the Project Objectives, pages 45-46.

from radio and news media, school board members, faculty, and interested community representatives attended. This audience was given a CAC guideline book upon entering the meeting. Questions were presented to the panel to clarify the objectives and activities of the CAC program.

The program was video taped and broadcast at a later date over the CATV link. Arrangements were made so telephone calls could be taken immediately after the program was viewed by the public.

Student:

A twenty-minute videotape, produced by the CAC committee, informed the Tamaqua Area student body about the Communication Arts Curriculum. Curriculum objectives, identifying who could be in CAC, curriculum format and ultimate outcomes, were described in this presentation. After students viewed the tape in the Language Arts classes and their questions were answered by members of the CAC committee, students could obtain applications for the summer workshop experience or fall program. This twenty minute videotape was also presented to the student body and faculty of Marian High School. As a result of these presentations, forty-two students and eighteen faculty members from both schools particiapted in the summer workshop.

MEASURING THE PROJECT OBJECTIVES

As the guidelines developed, a list of questions were identified by the CAC committee to clarify objectives stated in the original ESEA Title III proposal. Those questions related to evaluative procedures, needing further clarification, served to give direction for committee task assignments. Furthermore, evaluation criteria and needs were identified by the committee's analysis of these questions.

Objective: Devising and developing guidelines for a model program that implements an interdisciplinary,comprehensive instructional approach.

Questions:
1. Are the guidelines interdisciplinary and comprehensive?
2. To what degree are they interdisciplinary and comprehensive?
3. How will the degree be determined?
4. What do we mean by "implements"?

Objective: Sequencing and structuring the format to be used by students in systematically designing, implementing, and evaluating CAC Activities.

Questions:
1. What is the sturcturing format?
2. What format does the student use to systematically implement and evaluate his activity?
3. How is the student format evaluated for completeness?

Objective: Instituting a training program for participating teachers so they can implement the established guidelines and format devised for the model program.

Questions:
1. What activities will be involved in the training program?
2. Who are the participating teachers?
3. How are participating teachers selected?
4. Will teachers from specific areas contribute a greater degree of success to the session?
5. What do we mean by implement and will that implementation be dependent upon the teachers selected?

Objective: Making the CAC model program operational in 1973.

Questions:
1. What is operational?
2. What degree of operational is acceptable?
3. What factors determine operational?

Objective: Interacting with professional in-resident personnel so that skills and techniques used by CAC students and teachers are evaluated and new new techniques introduced.

Questions:
1. What constitutes professionalism and what are the limits?
2. Is the professional a continuing necessity to the program?
3. Will evaluation of techniques and skills be necessary before interaction with the professional?
4. How will skills and techniques be evaluated?

Objective: Determine whether the CAC Activities produced are creative formulations and presentations of student ideas in which students have used available media to communicate those ideas to others.

Questions:

1. What is creativity?
2. How do we judge and evaluate creativity?
3. How do we determine creative formulations and presentations?
4. Must the creative formulation be only student ideas?

COMMUNICATION ARTS CURRICULUM (CAC)
SUMMER WORKSHOP 1973

One of the evaluating techniques for the Communicating Arts Curriculum guidelines was the development of a three-week summer workshop. This summer workshop was conducted from June 18 to July 6, 1973.

The summer workshop provided input:

1. to determine the methodology to be used in CAC instruction;
2. to solidify the attitudes of teachers as to student performance;
3. to determine the processes employed for student evaluation and grading;
4. to evaluate and revise the guidelines and model plans to make CAC operational in the fall of 1973;
5. to identify the attitude of teachers as to CAC's function in our school community.

A basic theory of the CAC is that many talents, abilities, and skills exist within the school community which are as yet untapped. Additionally, it is believed that many of the CAC guidelines have possible applications in other curricula.

Using the above as a basic premise, teachers in all areas were approached on the following basis:

(1) Do you have abilities, skills, and/or talents that can assist the CAC student, even if these are outside your teaching assignment?
(2) How can CAC be of assistance to you?
(3) Are you willing to make a commitment to assist in the CAC program as a resource person, when and if needed?

The teachers were approached via a faculty meeting in May 1973, and provided with a CAC guideline book covering the CAC program as it existed at that date. Included in that book was an outline of the summer workshop and an application form. (See the following two pages.) The following pages are reproductions of the summer workshop and application form.

CAC SUMMER WORKSHOP

SUMMER INSERVICE WORKSHOP FOR TEACHERS

ESEA TITLE III

The Communication Arts Curriculum Project will offer to Tamaqua Area High School and Marian High School teachers an in-service workshop beginning June 18 and ending July 6, including Saturday, June 24, instead of July 4. This in-service will be conducted by members of the CAC committee. Each participant selected will receive the remuneration of $495.00 for attending the three-week session.

The following information is presented in addition to the flowchart to identify the activities to be conducted prior to the session and during the workshop.

a) Each participant will study the CAC guidelines identified by the CAC committee prior to participating in the in-service program. By his request to be a part of the in-service program, he is committing himself to participate in the model CAC program in September of 1973.

b) During the first week of in-service, each participant will determine the methodology, with unit plans, that he will use for instruction which adheres to the philosophy established in the CAC guidelines. Attention should be focused upon attitudes of teachers relative to student performance and initiation of evaluative criteria that eliminates traditional hang-ups (paper and pencil fact test) and prevents successful implementation of the CAC model.

c) During the second week of in-service, each participant will become knowledgeable in the operation of communication equipment, such as TV, 16mm and 35mm cameras, videotape recorder, closed-circuit TV hook-up, audio-recorder, etc.

d) During the second and third week, each participant will develop the technical know-how by involving a small group of students in a micro-teaching situation. By evaluating the success of micro-teaching settings, the CAC staff will be better equipped to initiate the model program in September of 1973.

Eighteen teachers, including those from CAC committee, will be selected to participate in the workshop. Two teachers will represent Marian High School in addition to the eighteen. Selection will be identified so representation exists from various subject areas.

Please check one of the following:

1. I will participate in the CAC summer program and during the school year.

   _____

2. I cannot participate in the CAC summer program, but I will assist in the CAC program during the school year or at a later time.

   _____

3. I do not want to particiapte in CAC summer workshop or school year program.

   _____

The summer workshop plan also included the participation of a limited number of students. Junior and Senior students of their academic classes by means of a videotape presentation concerning their possible participation in the summer workshop. One of the members of the CAC committee was on hand to deal with any questions that arose from the videotaped segment. Interested students were provided with an application for the summer workshop. Application forms were returned to the CAC committee for evaluation and students were informed of their acceptance.

CAC SUMMER WORKSHOP

Last Name _____ First Name _____ Address _____

Telephone No. _____ Present curriculum _____ Grade _____

Please consider me as a volunteer for the CAC Summer Workshop. I understand that a total of four days will be involved, June 25 – 28th, and that I may be responsible for my transportation to and from school.

_____
Parent or Guardian Signature

The CAC Steering Committee served as the staff and organizational body for the summer workshop. The committee developed the following agenda prior to the workshop. The agenda were designed using the teacher-participants in a potential student situation to test the validity of the Individual Instructional Format. Several activities developed by the individual faculty members are described and included on pages 80 through 86.

The IIF used during this week differs from the final document included in this Guideline Book. It is included on pages 18 to 22 for use with the agenda

CAC WORKSHOP
WEEK ONE

1st Day, June 18, Room 108

8:00 a.m.	Introduction
8:10 a.m.	Hand out agenda and review
8:15 a.m.	Desiderata (I Am a Child of the Universe) How would this philosophy work as a basis for education?
	Overview
8:30 a.m.	Discussion
9:00 a.m.	Philosophy review CAC objectives
9:15 a.m.	Assign A & B Groups
Group A	Studio with Taylor and Gerhard
	Instruction – video rover Shooting (hands-on video rover experience) Review (view tapes by participants and evaluate)
Group B	CAC Facilities
	Discussion In-school CATV and overview of Studio (Since a television studio was in developmental stage, video-tape was added to CAC as a communicating medium)
	Summary
12:00 a.m.	Lunch
12:30 p.m.	Interchange Group A & B
2:30 p.m.	End

2nd Day, June 19

9:00 a.m.	Individual Instructional Format (procedural overview)
	Orientation – discussion and reviews Tape (example of IIF process) Follow-up (discussion of tape)

2nd Day, June 19 (continued)

10:20 a.m.	Break
10:30 a.m.	Participants develop I.I.F. (Section 1), Title Page - small group
11:30 a.m.	Discussion (progress on I.I.F.)
12:00 noon	Lunch
12:30 p.m.	Participants develop I.I.F. (Section 2) Statement of Purpose
1:15 p.m.	Reading Statement of Purpose for critique
1:35 p.m.	Participants develop I.I.F. (Sections 3 & 4), Research and Taxonomy
2:30 p.m.	End*

3rd Day, June 20

9:00 a.m.	Question - answer period concerning Research and Taxonomy
9:15 a.m.	Participants develop I.I.F. (Sections 5 & 6), Team formation and scheduling
10:00 a.m.	Discussion – Sections 5 & 6
10:20 a.m.	Break
10:30 a.m.	Participants have individual master teacher conference
12:00 noon	Lunch
12:30 p.m.	Developmental work session
2:30 p.m.	End*

4th and 5th Days, June 21 and 22

9:00 a.m.	Work session on project
12:00 noon	Lunch
12:30 p.m.	Resume
2:30 p.m.	End *

* Each participant will spend one hour preparing for next day's session.

INDIVIDUAL INSTRUCTION FORMAT

STUDENT GUIDELINES

NAME_____

ADDRESS_____

_____

FORWARD

Human beings are not alike . . . our differences are real, inevitable, more subtle, and more numerous than we often recognize, and essential to the very survival of the human race. Uniformity, especially in schools, prevented the appearance and evolution of those qualities and attributes necessary for adaption of the environment. Born different, we are reared differently in a great variety of home environments. We come to school with extremely different behavior patterns, interests, attitudes, and levels of readiness for formal learning, yet, we are still treated almost identically.

The Individualized Instruction Format (IIF) is a programmed approach to management. It is a way an activities director manages people, arranges equipment, time and materials so that one can learn and work at the peak of his potential without undue stress and strain.

Materials are important, but they cannot be allowed to limit the creative process. Plans are important, too, but they cannot be fully determined until the activities director works with his team. Schedules cannot be ignored, but bells in the halls cannot control the starting and stopping of the creative process.

The following pages provide guidelines for the completion of the I.I.F.

Section 1 – Title Page Directions

Section 2 – Statement of Purpose

Section 3 – Research

Section 4 – Taxonomy

Section 5 – Team Formation

Section 6 – Scheduling

Section 7 – Final Presentation

SECTION 1 – TITLE PAGE

The title page serves as a cover and should in some way represent the scope of your activity.

The title page should include:

1. name of the activity originator
2. name of the activity
3. date
4. original design to symbolize/illustrate the central theme of the project. (This item is optional)
5. all requirements of the established report form.(See next page.)

SECTION 2 – STATEMENT OF PURPOSE

The statement of purpose relates in broad terms the scope of the activity, and explains your choice of the project.

The statement of purpose should include:

1. the form (media) chosen for the final presentation
2. anticipated gains in skills
3. anticipated gains in abilities and information
4. anticipated gains in human management
5. identification of audience

SECTION 3 – RESEARCH

Research is not necessarily a book oriented process or writing process. This could be a mini problem or could be activity oriented. A writer creating a series of ramblings is engaging in research as these ramblings become a novel.

The research stage is completed when:

1. a list of necessary material and equipment is completed
2. all of the component parts of the activity are identified as tasks
3. resource personnel and team members are identified on a general level (Types not named)
4. a cost analysis and identification of funding are listed

SECTION 4 – TAXONOMY

The taxonomy has been developed to help you identify the possible areas of involvement in the CAC program but should in no way hinder your development of areas not listed.

The taxonomy can also help you identify what skills are essential to a given interest. area. The taxonomy can also show possible outgrowth areas that stem from one area.

(If used) The taxonomy category should include:

1. basic taxonomy of central interest area
2. any possible subdivisions (outgrowths)
3. identification of skills of interest area

SECTION 5 – TEAM FORMATION

Some activities will not be individual adventures -- these activities may require some assistance from fellow CAC students. However, those students who are not CAC members may be used only during their free time; they may not be excused from any regularly scheduled class.

Team members should be chosen on a need priority basis. The activity director should attempt to identify the person most knowledgeable in each need area.

Prior to the team formation, the activity director should consider:

A-1. a list of those types of people needed for the team
A-2. a list of task assignments and probable time limits necessary to complete the activity on schedule
A-3. a list of people who might fill the assignment areas (Alternates should be listed where possible).

The activity director should also have available to him a schedule of available time for each proposed team member.

The final team formation requires a firm commitment from each team candidate in order that the team functions smoothly. Choose carefully; an activity may fail only because some team member did not complete his assigned task.

When the final team is chosen, the activity director must submit:

B-1. a list of task assignments and the people chosen to fill these skill areas
B-2. a tentative list of dates for completion of the various tasks

SECTION 6 – SCHEDULING

The scheduling of activities for completion of a project is called a TIME LINE. It is an estimation of time necessary to complete a project based on:

A-1. the date the project must be completed
A-2. the time necessary to complete each task
A-3. the availability of equipment and personnel

The activity director should submit:

B-1. a due date
B-2. a task assignment completion sheet
B-3. a weekly schedule of personnel needs (specifically when will each person be in the CAC area)

The activity director should:

C-1. provide each team member with a complete time line
C-2. clear through the proper channels (master teacher, resource personnel, office, study hall teachers, etc.) all scheduling of personnel and equipment.

SECTION 7 – FINAL PRESENTATION

How do you get "to" an audience? What media (written, verbal, electronic, etc.) will do the most effective job of carrying your ideas to other people? What type of presentation will generate the most public interest? All of these questions do have a very definite part to play in the final choice of creative vehicle (media).

Sometimes it seems an activity automatically has built into it a media requirement this does not, however, mean that the activity director should not take a look at alternative methods of presentation. The most obvious answer is not always the final one.

After exploring possible presentation methods, the activity director should submit:

1. a statement of presentation form with explanation, script, display procedures, etc.
2. consideration of audience requirement (promotional publicity, tickets, space requirements).

SECTION 8 – EVALUATION

Any presentation which is public in nature is almost automatically submitted to criticism by its audience, and can consequently provide the activity director with valuable information about the effectiveness of his presentation. Stated simply, did the audience get the message, or perhaps, did the audience react as expected? The problem inherent in this type of evaluation is the collection of data from the audience.

The master teacher, who probably works more closely with the activity director than any other person, also may provide valuable data, not only about the final presentation, but also about planning, management, and the behind the scenes work on the project.

Team members also have something to say. Were they given enough guidance by the activity director? Did they have enough time to complete the assigned task? Did the final presentation pull it all together?

The greatest value of resource personnel may be in criticising the research aspect of the activity. Also, they should be concerned with the total scope of the activity.

The people can provide assistance in evaluating your work but in the final analysis the most meaningful evaluation comes from you. Self-evaluation is an essential characteristic of a creative member of our constantly changing society. You are your own best critic.

The activity director should in evaluating the level of success of any activity:

1. devise evaluations and data collection procedures
2. compile the data from as many sources as possible
3. submit a written summary of that data and/or where possible a copy of the collected data
4. request a final conference with the master teacher

Any deviation from the prescribed format must be authorized by the master teacher.

The teachers' evaluation in terms of their participation during the first week indicated that the IIF involved too much documentation and imposed too strict controls on the activities. It was felt that the large amounts of writing might turn the student off before the student even began to do anything. It was therefore agreed that the IIF not be presented to the student as a work guide but should be used in part as the situation warranted. The use of the IIF was left to the discretion of the teacher-participants, who, during the second week, would function as master teachers with a limited number of students.

The following agenda were developed by the Steering Committee in daily meetings to insure a flexibility in activity development that they felt was lacking during the first week. These daily meetings also provided an opportunity to evaluate student performance and solve problems as they arose.

CAC WORKSHOP

WEEK TWO

JUNE 25, ROOM 207 & 209

9:00 a.m.	Review weekly schedule and student functioning (teachers only)
10:00 a.m.	Student orientation Mr. Young -- tape (opening exercises for school day)
10:15 a.m.	Small group assignment with a teacher
10:30 a.m.	1. Small group discussion -- CAC & Projects 2. Review teacher activities (if applicable) 3. Students select activity titles
12:00 noon	Lunch
12:30 p.m.	Student discussions on their activities (small group rap session)
1:30 p.m.	Work Period -- (Anecdotal record prepared teachers from 10:30 a.m. session)
2:30 p.m.	End*

JUNE 26 -- 27, ROOM 207 & 209

9:00 a.m.	Rap session-evaluated by teachers of student progress
10:00 a.m.	Work sessions
12:00 noon	Lunch
12:30 p.m.	Rap session with student & teachers on activity review and progress
1:00 p.m.	Work sessions
2:30 p.m.	End*

* Each participant will spend one hour preparing for next day's session.

THURSDAY, JUNE 28th 1973

MASTER TEACHERS – BE SURE YOU MAKE THE FOLLOWING INFORMATION AVAILABLE TO YOUR STUDENTS TODAY:

1. Students must, after their presentations, document the story of their activity and return it to you. The documentation is up to you as the master teacher.

2. Friday is presentation day – there will be little time for working. (Student day session was extended on a voluntary basis one day, due to time limitation.)

PLEASE GIVE ME A LIST INCLUDING:

1. persons in your individual groups
2. topics (activity titles) of each person
3. Facilities needed for presentation of each activity
4. amount of time needed by each individual in your group for his presentation

I NEED THIS INFORMATION BY NOON TODAY IF AT ALL POSSIBLE!

QUESTION FOR THE DAY: What complications do you see for yourself acting as a resource person working within the structured system?

The following people will return to Room 108 following the morning rap session with students to begin task analysis for the third week:

Phil Houm	Sue Cole	Sister Anita Mary
Ed Koval	George Willing	
Charlie Rohart	Russ Ferguson	

Be sure your students know where you are in case they need your services. Your task is to identify and begin work on problem areas of the CAC manual. You will work as a group until noon. After lunch you are asked to serve as an audience for those students presenting their activities today.

PRESENTATION FOR THURSDAY AFTERNOON:

Lynn Houser	– 12:30 p.m.	–	(piano)
Michelle Aiken	– 12:45 p.m.	–	(no presentation)
Tricia Gilfert	– 1:00 p.m.	–	(Video presentation on drugs)
Terry Dolan	– 1:15 p.m.	–	(play)
Joe Cannon	– 1:30 p.m.	–	(photography)
Anne Krepak	– 1:45 p.m.	–	(set poems to music)
Susie White	– 2:00 p.m.	–	(trampoline)
Bronne Bruzo	– 2:15 p.m.	–	(candid camera)

PLEASE FIND OUT FACILITIES NEEDED BY THESE INDIVIDUALS

Please tell your students of the presentations today and tell them to come if their activities are finished.

FRIDAY, JUNE 29, 1973

9:00 – 9:10 a.m.	MASTER TEACHER RAP SESSION – Room 108
9:15 – 9:45 a.m.	IN THE ART ROOM Francis Gentils – Scale model of Father Whalen's mansion Cindy Lynch – Greeting Cards Mary Anderson – Sketches of CAC Workshop Valerie Baranusky – Sketch Book Gail Balliet – Illustrated Poems Debbie Comisac – Dress Design
9:50 – 10:00 a.m.	James Boyle – Tamaqua's Changing Scenes Room 207
10:00 – 10:05 a.m.	Jan Mueller – The Underwater Dance Room 207
10:05 – 10:10 a.m.	Kathy Klein – A Book of Poems Room 207 Kathy Mermon – Dress Design Room 207
10:10 – 10:20 a.m.	Patti Hackett – Original Short Story Room 207 Steve Yatsko – Progress report on play
10:30 – 10:45 a.m.	Donna Moisey – Horseback Riding – Studio
10:45 – 10:55 a.m.	Laurie Titus – Antiques – Studio (no presentation)
10:55 – 11:05 a.m.	Joe Androkitus – X-rated Movies – Studio
11:05 – 11:15 a.m.	Bronne Bruzo – Candid Camera
11:15 – 11:25 a.m.	Gary Sassaman – Video Animation – Studio
11:25 – 11:55 a.m.	Fred Sembach & John Lenyo – Gypsy Moth – Studio (Ann Krepak – guitar, rescheduled from Thrusday)

LUNCH

12:30 – 12:45 p.m.	Debbie Miller Blue & White Singers – Studio
12:45 – 1:00 p.m.	Pat Vanek – Original play production – Studio
1:05 – 1:15 p.m.	Melanie Danchak – Science Fiction Story Room 207
1:15 – 1:25 p.m.	Mrs. Minty Minus – Room 207
1:25 – 1:35 p.m.	Marlene Gordon – Collection of Short Stories – Room 207

FRIDAY, JUNE 29, 1973

1:35 – 1:50 p.m.	Chris Slovik & John Havrilla – Book of Poetry Room 207
1:55 – 2:10 p.m.	Kerry Williams – Travelogue – Room to be announced Debbie Sword – Opinion of CAC
2:15 – 2:30 p.m.	FINAL RAP SESSION IN SMALL GROUPS IN ORIGNAL ROOMS!

HAVE A NICE LONG WEEKEND! SEE YOU MONDAY!!!!!

During the third week the CAC General Committee and the teacher participants evaluated the two week workshop, discussed problems that the workshop had brought to light, and evaluated and revised the CAC Guidelines.

The following agenda were developed daily as Task Assignments and completed:

JULY 2, 1973 – MONDAY

9:00 – 10:15 a.m.	RAP SESSION – Review of Week II
10:15 – 10:25 a.m.	COFFEE BREAK
10:25 – 10:40 a.m.	TASK ASSIGNMENTS

1. What is a CAC activity?
   Ed Koval – Chairperson
   Sister Anita Mary
   Sue Cole

2. I.I.F.
   Paul Horner – Chairperson
   Bob Hunt
   Phil Houm

3. Community Resources
   Father Whalen – Chairperson
   Bob Fincham
   George Willing
   Charlie Rohart

4. Teacher Evaluation Form
   CAC Steering Committee

5. Role of Master Teacher
   Bob Livingston – Co-ordinator
   Mary Ellen Boyer – Chairperson
   Jean Freed
   Russ Ferguson
   Cindy Lynch – Student Chairperson
   Terry Dolan
   Valerie Baranusky

10:40 – 12:00noon WORK PERIOD

12:00 – 12:30 p.m. LUNCH BREAK

12:30 – 2:30 p.m. WORK PERIOD

JULY 3, 1973 – TUESDAY

9:00 – 9:30 a.m. TASK ASSIGNMENTS – Mr. Nick Young Chairperson

Task 1 – Pages 1 to 11 in CAC manual
George Willing – Chairman
Ed Koval
Curt Steigerwalt
Charlie Rohart

Task 2 – Page 11 to but not including 20
Sue Cole – Chairperson
Sister Anita Mary
Mary Ellen Boyer

Task 3 – Page 20 to but not including 24
Father Whalen
Nick Young
Bob Fincham – Chairperson
Cindy Lynch
Jane Gerhard

Task 4 – Page 24 to but not including 30
Bob Livingston – Chairperson
Jean Freed
Russ Ferguson

Task 5 – Page 35 to but not including 46
Paul Horner – Chairperson
Bob Hunt
Phil Houm
Terry Dolan
George Taylor

EVERYONE – Please remember that we would like specific ideas from each of you as to how you would handle the orientation of the CAC students this coming fall. This will be discussed on Friday afternoon.

JULY 3, 1973 – TUESDAY

9:30 – 12:00 noon	WORK PERIOD
12:00 – 12:30 p.m.	LUNCH BREAK
12:30 – 3:00 p.m.	WORK PERIOD

JULY 5, 1973 – THURSDAY

9:00 – 12:00 noon	WORK PERIOD
12:00 – 12:30 p.m.	LUNCH BREAK
12:30 – 3:00 p.m.	WORK PERIOD

JULY 6, 1973 – FRIDAY

9:00 – 9:40 a.m.	Revision of task team 1
9:40 – 10:20 a.m.	Revision of task team 2
10:20 – 10:50 a.m.	Revision of task team 3
10:50 – 11:25 a.m.	Revision of task team 4
11:25 – 12:00 noon	Revision of task team 5
12:00 12:30 p.m.	LUNCH BREAK
12:30 – 3:00 p.m.	Complete teacher questionnaire

Additional evaluative data was collected from both students and teacher-participants via a questionnaire. Student questionnaires were mailed to all students after the workshop was completed with a stamped, self-addressed envelope. In addition, all students completing the workshop received a certificate of appreciation for their aid in making the summer workshop a success. Teacher questionnaires were completed the final day of the workshop. Copies of the above are provided on the following pages.

SUMMER WORKSHOP

STUDENT EVALUATION QUESTIONNAIRE

NAME _____

PROJECT _____

Master Teacher _____

Did you complete the entire week? Yes ☐ No ☐

If you saw fit to drop from the program before your activity was completed and presented to the group, please comment on your decision.

Please:

Answer those questions in this questionnaire which relate to the degree of participation you had involving the CAC Program. When answering the questions in this booklet, please pick the one that most closely represents your opinion unless directed to do otherwise.

Thank you.

ORIENTATION

1. How familiar with the CAC program were you upon arrival on Monday, June 25th?

   _____ very familiar

   _____ vaguely familiar

   _____ false concept

   _____ no idea

2. After the morning orientation were you knowledgeable as to the purpose of the workshop?

   _____ definitely

   _____ somewhat

   _____ my concept changed

   _____ unsure

3. Did the first small group meetings add to your understanding of the purpose?

   _____ definitely

   _____ somewhat

   _____ no help

4. Were subsequent small routine group meetings of value during the week?

   _____ definitely

   _____ no need

   _____ should be scheduled only upon student need

5. After the larger grouping of students, where each discussed their ideas as to activity, were you ready to get started?

   _____ definitely

   _____ vague idea

   _____ still unsure

Comment: How could the orientation be improved for new students in the fall?

FUNCTIONING – STUDENTS – FACILITIES – MASTER TEACHER

6. Were you frustrated over the lack of directions during your CAC experience?

_____ a great deal

_____ somewhat

_____ not at all

7. Would a step-by-step procedure presented by the Master Teacher have helped you accomplish your activity?

_____ a great deal

_____ a little

_____ not at all – Explain_____

_____ perhaps in the beginning but not always

8. As you worked through hour activity did you encounter problems?

_____ many problems -- could handle

_____ many problems – couldn't handle

_____ some problems – could handle

_____ some problems – couldn't handle

_____ too many problems

9. Was your original activity altered by your Master Teacher or a resource person?

_____ greatly altered

_____ slightly altered

_____ not altered at all

_____ altered after a joint agreement

10. Were sufficient materials and equipment made available to you?

_____ very available

_____ somewhat available

_____ not available at all

_____ made me change my mind

_____ caused me to substitute other media

11. How would you rate the amount of guidance you received from your Master Teacher?

_____ too much guidance

_____ adequate guidance

_____ not enough guidance

12. How would you, as a CAC student, preper to work on your activity?

_____ alone

_____ with a Master Teacher and you

_____ with a team and Master Teacher

13. Did you have any problems in reaching resource people?

_____ a great deal of difficulty

_____ some difficulty

_____ no difficulty

14. How do you feel about the time allotted for the completion of your activity?

_____ limited the overall scope of your activity

_____ caused you to change your original activity

_____ allowed you to begin an activity you will finish at a future date

_____ was insufficient to the point where your activity became meaningless

_____ rush --- but you did finish

15. Did you use only your friends or acquaintences to help with your activity?

_____ for the most part

_____ used new acquainteneces slightly

_____ used new acquaintences greatly

_____ worked by myself

_____ brought in extra personnel outside the summer program

16. Did you have any problems in selecting an activity?

_____ a great deal

_____ somewhat

_____ not at all

_____ no problems after conference with Master Teacher

Explain:

17. My activity was: Completely new_____ or started_____ before I came to the workshop.

Comment:

18. In the unstructured CAC I can do much_____, little_____, nothing_____ that I cannot do in a regular course.

Comment:

19. In forming my team I had:

_____ no trouble

_____ little trouble Comment:

_____ much trouble

_____ did not form team

20. The past weeks experience was:

_____ meaningful

_____ enjoyable Comment:

_____ waste of time

21. The time I spent in CAC will have:

_____ much carry over for the future

_____ little carry over for the future

_____ no carry over for the future

Comment:

22. My master teacher and resource personnel:

_____ helped me

_____ did not help me

_____ changed my initial project

Comment:

23. The most meaningful experiences to me from the workshop were: (Check one or more).

_____ responsibility

_____ organization

_____ interaction with many people

_____ reaction of people

_____ none of these

Comment:

STUDENT SELECTIONS

24. If CAC were available to you in your senior year, would you be interested in the program?

_____ not at all

_____ somewhat

_____ definitely elect CAC

_____ interested but will not help future plans

Comment:

25. Do you see such a program as an improvement on the traditional school program?

_____ great improvement

_____ some improvement

_____ no real change

_____ similar to programs already existing under other names

26. How did YOU become involved in this workshop?

_____ asked to attend

_____ heard about it and volunteered

_____ other (explain)

27. Was your workshop experience what you expected it to be?

_____ did not relate to my expectations at all

_____ my expectations were well met

_____ far surpassed what I expected

_____ not applicable (I didn't have any idea about what would happen).

28. When selecting a CAC activity, the choice was based primarily on:

_____ an area in which I had previous experience

_____ an area which had always interested me but one I know little about

_____ an area which I know much abou but had little time to work in

29. When selecting a CAC activity: (check all applicable)

_____ I chose a problem I know I would not be able to complete

_____ I knew before I began the basic areas in which problems could be encountered

_____ I felt I could complete my project in the time allowed

_____ I did not realize, until I began working, exactly what I had gotten myself into

30. If others were to ask you what CAC is, how would you feel about answering them? (check all applicable)

_____ I could give a very complete definition

_____ I could tell them about how it works

_____ I could tell them what CAC is trying to do

_____ I could not give them an adequate picture of CAC

31. CAC is basically: (check all applicable)

_____ a chance to "do your own thing"

_____ a chance to " share your abilities with others"

_____ a chance to "learn how to say what you feel"

_____ a chance to "let other people help you do"

32. CAC is really: (check all applicable)

_____ learning how to organize

_____ being able to do or make things

_____ learning how to manage people

_____ learning how to use facilities

33. Participation in the CAC program during your senior year can prepare you to meet your needs in your life:

_____ to a great extent

_____ no better than present curriculum

_____ better than the present curriculum

_____ fails

_____ need more information before making a conclusion

34. Participation in CAC program during my senior year can prepare me for college:

_____ to a greater extent than present curriculum

_____ not as well as the present curriculum

_____ depends on my career objectives

_____ need more information before making a conclusion

_____ CAC is only for the non-college student

35. The benefit that can be derived from the CAC program by a full time participant are: (check one or more)

_____ growth in self-direction and self-discipline because of freedom in CAC

_____ growth in self-confidence because of public exposure in CAC

_____ growth in cooperating with fellow students because of team work

_____ growth in skills only obtained by taking CAC

36. The CAC program can benefit only the students interested in: (check one or more)

_____ art or music

_____ the practical arts

_____ becoming self-disciplined in his learning

_____ learning how to manage problem situations

37. The CAC program will limit a senior's education in:

_____ not getting the fact courses expected of college bound students

_____ too much time would be wasted on objectives related to human development

_____ too much time would be involved in areas of study not related to career objectives

_____ requiring too much effort of a student during his senior year

_____ obtaining the objective that parents have for the student

SUMMER WORKSHOP

FACULTY EVALUATION QUESTIONNAIRE

Please complete questions 1, 2, and 3 for the task committee with whom you were involved. Answer questions 4, 5, 6, and 7 as your personal reactions.

1. What changes were made by your committee from the original CAC guidelines?

2. Why were these changes required?

3. How will these changes mentioned in question 2 cause the program to have implementation?

4. What is your reaction to the com.. ittee's recommendation in:

   Task 1 – Overview, philosophy, and objectives

   Task 2 – Course Description

Task 3 – Grading – Report Card

Task 4 – Scheduling – Role of Master Teacher

Task 5 – I.I.F. ???. . . . or what?

Task 6 – Resource Personnel – P.R. – Workshop

5. What specific suggestion do you have for student orientation in the fall?

6. How could a CAC Workshop be conducted to:

   (a) better acquaint teachers with CAC philosophy

   (b) test out practical applications of the CAC guideline theory

   (c) combine theory and practice so a workable form is ready for implementation

7. How can the organization of the CAC Workshop be improved so that it can be programmed into any high school?

EXAMPLES OF SUMMER WORKSHOP PROJECTS AND ACTIVITIES

I. This first activity is the development of a morning TV program which would broaden the use of the school's closed circuit TV.

PURPOSE

In order that the morning assembly periods might be made somewhat more meaningful for the students, and that current happenings and accomplishments might be presented through the use of our closed circuit TV system, I intend to construct a ten-minute tape of what might be a typical school assembly program.

This project will afford me the opportunity to familiarize myself with the workings of the video rover and the procedures necessary to follow in using various media (pictures, slides, TV tapes, as well as live action photos) all in a single, taped presentation with accompanying comment and music.

The knowledge gained should provide me the information necessary for a full utilization of these facilities in my future Guidance Project.

In addition, I will have the opportunity to call for the services of additional people who have the skills and talents necessary for the production. Such individuals may be a TV technician, a script writer, and a photographer.

The audience will be the members of the CAC Workshop and, hopefully, some use will be found to perhaps continue such a program during the coming school year.

RESEARCH

Due to the limitations of time it will be necessary to use a typical day from the last school term to identify the then current school scene.

After deciding on the day to be used it will be necessary to gather various source material in the way of visuals that relate to each item.

Personnel to be solicited for assistance will, at this point, probably be somewhat knowledgeable about the use of the TV equipment, and, possible, there will be a script writer. As a starter these individuals along with the master teacher should provide all the knowledge necessary to begin the project.

Costs are to be minimal since all the equipment is presently available for use.

TAXONOMY

Using the taxonomy, I find that the number of people needed to do the job professionally would be many more than time allows. The following types of skills are all needed to a greater or a lesser degree.

director
writer(news, editorial, continuity)
design(set)
audio-man

newscaster	video director
editor	cameraman
animator	film editor
program consultant	research director

As stated previously due to time limitations, our crew will consist of approximately three or four people, each serving in tow or more capacities.

TEAM FORMATION

As the activity director I have discussed my plans with several people and I have decided to contact:

(1) Mr. Joe Manjack – this young man is most knowledgeable about the workings of the TV studio and I shall select him to fulfill those tasks which are associated with the taping, filming, editing, etc., of the taped presentation.

As an alternative, I will call on Scott Davis.

(2) Mr. Donald Serfass – upon the recommendation of Miss Cole, I shall ask Don to serve as the script writer and perhaps illustrator, if necessary.

The alternate will be Sharon Harahus.

Since we are limited in time, one day will be spent gathering the photo presentations and getting them taped with a time lapse equal to the script. All scripts are to be written the night before.

A second day will be needed to edit and compose the final tape, dubbing in the sound and commentary.

Mr. Manjack and Mr. Serfass have been contacted and have agreed to participate. The dates set are Thursday and Friday, June 21-22 from 10:00 A.M. to 2:00 P.M. In addition to their assigned tasks, I also plan to use them as commentators.

SCHEDULING

The target date set for completion is 2:00 P.M., Friday, June 22, as the program must be available for presentation to the Workshop on Saturday, June 23.

Both team members are award of the due date and all equipment needed will be available in the CAC studio. Since all the work will be done in and around the school the studio will serve both as our meeting room and base of operation.

FINAL PRESENTATION

The presentation will consist of a ten-minute videotaped assembly program designed to replace the present audio program now operating in the Senior High School.

The script follows:

PRESENTATION

WTAM

Good Morning, This is Monday, June 18, 1973	Background music for attention...
	Sign in front of school
Let us stand for the Pledge of Allegiance.	
	Music – The Star Spangled Banner (1:01 seconds)
I pledge allegiance to the flag of the United States of America, and to the Republic for which it stands, one nation under God, indivisible, with liberty and justice for all.	Flag – dubbed in voice of Pledge in background
Thought for today: "You are a child of the universe, no less than the stars or the tree; you have a right to be here, and although you may be unaware, no doubt the universe is unfolding."	Approach slides
And now to the news room etc., etc.	Brief clips of pictures of commentators Clock – showing the time School symbol Typing and sound in background

II. This second activity exemplifies the development of a written documentary which was extended into a TV documentary.

ACTIVITY FORMAT

I. Statement of Purpose:
   (1) to trace the history and development of the Valley Gazette Newspaper;
   (2) to have the documentation published in the anniversary issue;
   (3) to develop a short subject documentary TV program.

II. Research required:
   (1) Interviews – Mr. Ed Gildea and other newspaper staff members.
   (2) Review issues of papers (Morgue files)

III. Resource personnel and team:
   (1) Mr. Gildea, Mr. Wm. Richards, Newspaper Staff
   (2) Film Editor – Mr. George Taylor
   (3) Typist – Mrs. Ethel Berner
   (4) Graphic Arts – Mr. Robert Livingston
   (5) TV Cameraman and Announcer – Mr. Fred Sembach

IV. Materials required:
   (1) Tape recorder and tape
   (2) Interview questions
   (3) Issues of Gazette
   (4) Camera with film
   (5) TV Portapak and videotape
   (6) Slides, projector, and screen
   (7) Paper to produce documentation
   (8) Cover for document

V. Tasks indentification:
   (1) Contact Mr. Gildea to:
      a. Explain project
      b. Get permission to review copies of Gazette
      c. Set time for interview
   (2) Review issues of Gazette
   (3) Prepare interview questions
   (4) Secure tape recorder, tape, camera, film
   (5) Conduct interview
   (6) Do writing
   (7) Have writing edited
   (8) Prepare cover

(9) Take copy to Mr. Gildea for evaluation and printing
(10) Gather material and personnel for TV tape;
    a. Review project with TV personnel
    b. Conduct dry run
    c. Cut tape
(11) Present tape

CHECK-OFF CHART FOR TASK COMPLETION

TASK	DAY 1	2	3	4	5	6	7	8	9	10
1	x									
2	x									
3	x									
4		x								
5		x	x							
6		x	x	x						
7					x					
8					x	x				
9						x				
10							x			
11							x	AB x	x	
12										x

VI. Conclusion: Skills gained in;

a. Interviewing
b. Writing
c. Publishing
d. Graphic Arts
e. TV Production
f. Directing people

III. This third activity is an example of an activity in the practical arts.

STATEMENT OF PURPOSE:

To plan and build a basic two bedroom home model, keeping in mind construction cost per square foot of living space. It is my opinion that many average wage earners cannot afford to build homes because of rising construction costs; namely, the cost of building materials and labor. One needs only to drive thru the countryside and observe the many mobile homes and mobile home parks that people are using out of necessity.

It is my belief that thru careful planning and the wise choice of building materials construction costs can be reduced.

FINAL PRESENTATION:

Will be presented in the form of working drawings and the model.

ANTICIPATED GAINS IN SKILLS:

1. develop skills in the use of various drawing instruments
2. develop skills necessary for the reproduction of original drawings
3. develop skills in the use of modern building materials and their incorporation into the design of a structure

ANTICIPATED GAINS IN ABILITIES & INFORMATION:

1. ability to access construction based on family needs
2. ability to estimate cost construction
3. research building costs per square foot by local contractors, home builders, and the architects

ANTICIPATED GAINS IN HUMAN MANAGEMENT:

1. overcome problems encountered when working with other people
2. be able to use resource personnel effectively
3. establish time lines for team members

IDENTIFICATION OF AUDIENCE:

General public which would include any person interested in a low-cost home.

RESEARCH: I. Necessary materials and equipment:

1. sketch paper or pad
2. grid paper for scale sketching
3. drawing paper for finished drawing
4. tracing paper for duplication
5. drawing board
6. T-square and triangles
7. scale
8. drawing pencils (2H & 4H)
9. drawing instruments
10. tape
11. diazo-dry paper and printer
12. template
13. eraser and eraser shield
14. scale model – cardboard, shelfpaper, paste etc.

II. Resource Personnel and team members:

1. drafting instructor
2. local building contractors
3. local lumber yards
4. i.a. department personnel
5. local architectural firms
6. hardware, furniture & appliance dealers
7. electrical contractors
8. plumbing contractors
9. glazing contractors

III. Cost analysis and identification of funding:

By using school equipment and facilities at no charge, the total cost of my project should not exceed $5.00. This will be considered my own personal expense.

TAXONOMY: I. Drawing and design:

1. scope of project
2. sketches
3. floor plans, elevations, details
4. basic working drawing
5. tracing
6. dry print – diazo dry process

II. Skills:

1. make a basic working drawing
2. make a tracing for reproduction
3. make a dry-print
4. develop a feel for using various drawing instruments and materials
5. arrange various elements within the drawing for balance
6. be able to simplify forms to basic recognizable line drawings
7. build a scale model

TEAM FORMATION: The following personnel will be needed to facilitate completion of my project:

1. drafting instructor to clarify and make available drawing equipment
2. local building contractors for estimates
3. local hardware, furniture, and appliance dealers for cost estimates
4. lumber yards for estimate on materials and availability of construction materials
5. typist

The above tasks must be completed before June 23, 1973

I.I.F.

In all activities an Individual Instructional Format (IIF) was used as a directional guide by all participants. It was developed for that purpose and not as a strict structure which had to be followed by the participants. Note the similarities in the IIF's used in the three examples included; also note the differneces. Therefore, the IIF structure is shown as a vehicle which enables the individual to plan his activity from origin to completion.

Although the final step in the IIF is evalaution, evaluations are not included with the activities since they take various forms; such as, (1) activity originator's self-evaluation; (2) master teacher's evaluation; and (3) audience evaluation.

The following are some of the student activities presented at the summer workshop. They are included in order that you might note the wide range of interests of students in the fine and practical art areas and also that you might note the areas where interest is not at a high level.

Sketch Book – Advertisements
Value of Antiques
Evaluation of Summer CAC Program
Collection of Original Poems
Formation of School Quartet & Arrangement of Its Own Music
Slide Travelogue of England
Development of a Play from a Short Story
Produced and Directed a Short Play
Art Sketches
Designed and Created a Dress
Video Animation
Documentary "Gypsy Moth" – Video
Documentary on Trampoline
Public Opinion Survey – X-rated Movies – Video
Photography – Historical Pictures
Documentary of Horse Riding Techniques
Arranged Poems (Created by Self) Into a Book Format
Put Original Poetry to Music
Designed and Made a Dress
Creative Dance
Photography – Developed Pictures For a Book of Poems
Documentary of Summer Program (Video)
Created a Model for Octadeconal House Design
Wrote a Play "Going Home"
Set Poetry to Music
Survey – Relationship between Drugs and Crime
Grooming and Caring For A Horse – Video